

Musical America

DECEMBER

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1956

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Vienna Philharmonic
Heard in First
New York Concert

New Singers at the
Metropolitan Opera

Leonard Warren's
Credo — Humility
And Hard Work

International and
National Reports

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NEW YORK 22, N. Y.

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MARA COLEVA
SUZANNE DANCO
ROSINA DA RIMINI
VIVIAN DELLA CHIESA
*VICTORIA DE LOS ANGELES
*MATTIWILDA DOBBS
JEAN FENN
*HILDE GUEDEN
IRENE JORDAN
*PILAR LORENGAR
VIRGINIA MACWATERS
ZINKA MILANOV
(Available 1957-1958)
MARIQUITA MOLL
*PATRICE MUNSEL
HERVA NELLI
BIRGIT NILSSON
*ROBERTA PETERS
REBECCA RADCLIFFE
BEVERLY SILLS
ASTRID VARNAY
MARLYS WATERS

Mezzo-Sopranos

GLORIA LANE
ROSALIND NADELL
NELL RANKIN
LORNA SYDNEY
*BLANCHE THEBOM

Contraltos

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FEDORA BARBIERI
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Tenors

KURT BAUM
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ANDREA NICOLAI
*JAN PEECE
ROBERT ROUNSEVILLE
*CESARE VALLETTI
RICHARD VERREAU

Baritones

JOSEPH BOARDMAN
(Available 1957-1958)
TITO GOBBI
FRANK GUARRERA

MACK HARRELL
PHILIP MAERO
MORLEY MEREDITH
ROBERT MERRILL
HUGH THOMPSON
*LEONARD WARREN

Bass-Baritones

*BORIS CHRISTOFF
DEZSO ERNSTER
*JEROME HINES
BRUCE MACKAY
NICOLA MOSCONA
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NORMAN CAROL
*IVRY GITLIS
NATHAN MILSTEIN
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BENNO RABINOF
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*By arrangement with S. HUOK

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New Artists Contribute Freshness To Metropolitan Opera Productions

Il Trovatore

Nov. 5.—The first performance of the season of Verdi's indestructible "Il Trovatore" was sung by a familiar cast, but was conducted by Max Rudolf for the first time at the Metropolitan Opera House. Mr. Rudolf began the evening with a clean-textured, sturdy version of the few introductory measures that promised, given his cast of singers, a good performance. When the final curtain came down, the virtues of the evening had added up to a rousing, much-cheered presentation, although in all honesty mention must be made of a few rough spots.

No exception could be taken to the Di Luna of Leonard Warren or the Ferrando of Giorgio Tozzi. Mr. Warren's superb voice was used with equal artistry in the long-breathed phrases of "Il balen" and the stentorian phrases of the subsequent "Per me ora fatale". Mr. Tozzi had the intelligence, style, and vocal skill to make his long expository first scene as dramatic as possible.

The role of Leonora has always been one of Zinka Milanov's most glorious achievements, and it was scarcely less so on this occasion. Who today can float pianissimos of such ravishing beauty or sing such gossamer portamentos. These were constantly in evidence and no less exciting than ever.

Fedora Barbieri's Azucena had the concentration and force that made it a memorable characterization when she last sang it here. While her vocalism was variable in quality, it was always full of color and vitality, and the snarl with which she tore into "Deh! rallentate, o barbari" was hair-raising.

Although he came to grief on the high notes of "Di quella pira", Kurt Baum sang Manrico's arias smoothly and phrased carefully. All the other roles were in good hands — Maria Leone, as Inez; Charles Anthony, as Ruiz; Calvin Marsh, as a Gypsy; and James McCracken, as a messenger.

Mr. Rudolf seemed less at home with the score of "Il Trovatore" than he has with those of other operas he has conducted here, but he was agreeable about adjusting tempos to an artist's needs, and at other times kept the opera moving steadily forward. Désiré Defrère's staging followed its usual, conventional patterns, which, however, served the best interests of the singers, to whom the opera belongs.

—R. A. E.

La Bohème

Nov. 8.—The elements of novelty in this performance were supplied by the conductor, Thomas Schippers, and the Marcello of the cast, Enzo Sordello. Mr. Schippers had conducted his first "Bohème" at the Metropolitan on Nov. 3, at the season's first performance, and Mr. Sordello had made his debut with the company at that time.

It was plain that Mr. Schippers had very precise ideas about Puccini's score, and, after a somewhat stiff first act, the performance was marked by flow and easy transition as well as sensitive detail. This young American is making a distinguished record at the Metropolitan.

Mr. Sordello was a wholly acceptable Marcello without achieving anything memorable in this role. His voice was a bit throaty and forced

at times, but both his singing and acting improved after the first act, in which all of the artists except Lucine Amara seemed tense.

Miss Amara was a lovely Mimi. Her singing was marked by exquisite touches of phrasing and coloring, and her acting of the death scene left everyone bathed in those Puccinian tears which are so refreshing because so easy to brush away, for all their sincerity. Miss Amara is singing like an angel this season.

Daniele Barioni, the young Italian tenor brought over last season by the Metropolitan, sang with a fresh and naturally appealing voice, but he has still not learned anything about stage deportment and the art of acting. Except in the death scene, where he actually came to life, he was awkward and wooden throughout.

Laurel Hurlley was an admirable Musetta both vocally and dramatically. The others in the cast were Clifford Harvuot, as Schaunard; Norman Scott, as Colline; Lawrence Davidson, as Benoit; Charles Anthony, as Pargignol; Alessio De Paolis (always superb, no matter what the role) as Alcindoro; and Calvin Marsh, as a sergeant.

—R. S.

Aida

Nov. 13.—Adding substantially to its already formidable Italian wing, the management unveiled two more lyrical "finds" from the shores of Italy — a dramatic soprano, Antonietta Stella, making her Metropolitan debut

as Aida, and Carlo Bergonzi, tenor, making his as Radames.

Mr. Bergonzi is not a new-comer to this country, having made appearances with the Chicago Lyric Theater last season. A young man of stately bearing and ample figure, he began his singing career as a baritone. The switch to tenor probably was well-advised for the voice, though still somewhat light on top, is brilliant in quality and fully capable of encompassing the tenor range without resort to grotesqueries of placement. It also is a musical voice of pleasing quality and smooth substance which its owner has learned to use in a relaxed, musicianly manner. His "Celeste Aida" was sung simply and lyrically with a minimum of histrionics and no gurgles or sobs. As the upper voice develops, Mr. Bergonzi should become a powerful, but sensitive, dramatic tenor.

Brilliance also characterized the singing of Miss Stella. There seemed almost no limit to the sheer decibel strength of the vocal organ, and it possesses that phenomenal kind of projective power that sends the tone full-bodied into the farthest reaches of the auditorium and easily rides the crest of any ensemble of voices and instruments pitted against it.

This is not the whole story, however. Miss Stella also has a lovely mezza voce which she clearly knows how to control, although she seemed somewhat hampered in its use on this occasion, perhaps because of the hectic atmosphere of a first appearance. She is an actress of parts, too. In fact, her acting was as forceful as her singing, and it had an unflinching continuity which is not easy to sustain in opera.

Dobbs Impresses in Debut as Gilda



Rudolf Bing, general manager of the Metropolitan, congratulates Mattiwillda Dobbs at her debut

Nov. 9.—The first Negro soprano and the third singer of her race to be engaged as a member of the Metropolitan Opera Company, Mattiwillda Dobbs was heard in her New York operatic debut as Gilda in a performance that made musical history in this country. She had sung the role before, but in English, at Covent Garden. She has sung with the San Francisco Opera, and she has been appearing successfully in opera in Europe for several years.

The great assets that Miss Dobbs brought to this celebrated romantic role were a fine, beautifully schooled voice of considerable size and innate musicianship of the highest order. The voice is pure and true; there is nothing labored nor contrived about its production and it soars effortlessly into the coloratura range. Correct pitch was unflinching and there was a respect for and understanding of the

sheer musical values of the score which are not commonly found among singers of opera. Debut nervousness may have accounted for a certain reticence in projecting the dramatic qualities of the role, but further performances no doubt will bring greater ease and freedom in emotional expression. The young singer received an ovation from a capacity audience which included many notables from her native city, Atlanta, Ga.

Leonard Warren has made the role of the wicked jester so completely his own over the years that there is now little more to say about it except that it continues to grow in psychological depth, in vocal subtlety, and in emotional impact. The poignancy of Rigoletto tends to emerge more and more over the malignancy and the voice now piteously cries out the misery of the tragically divided personality. It is a masterpiece of characterization.

Jan Peerce was in top form as the Duke, a role to which he brings touches of dignity and restraint which somehow underscore rather than inhibit the malevolence of the part. Giorgio Tozzi, constantly adding to his stature as a leading young American bass, was a chilling and impressive Sparafucile. As Maddalena, Rosalind Elias was a voluptuous counterpart to him. Lesser roles were ably filled by Thelma Votipka, Louis Sgarro, Clifford Harvuot, Gabor Carrelli, George Cehanovsky, Maria Leone, Calvin Marsh and, making her Metropolitan debut as the Page, Helen Vanni.

Fausto Cleva, at the conductor's desk, was sympathetic and helpful to Miss Dobbs but nevertheless held the details of the performance firmly in his own hands.

—R. E.



Photos by Frank Lerner

Carlo Bergonzi (left) and Antonietta Stella (right) make their debuts in "Aida", as Radames and Aida, with George London (center) as Amonasro

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The regal, light-complexioned, fully-clothed Amonasro of George London, unconventional though it is, remains a strong and convincing figure. Fedora Barbieri's Amneris, not as haughty and cruelly vengeful a portrayal as some, has a beauty and a grandeur of its own, unfortunately marred vocally from time to time by unfocused tones. Louis Sgarro sang nobly the proclamations of the King; Nicola Moscona was a Ramfis of somewhat wavery tone. Other parts were taken by James McCracken and Heidi Krall.

Geoffrey Holder's Debut

Another debut of the evening was that of Geoffrey Holder, noted Trinidad dancer, in Zachary Solov's new choreography created for him, Mary Ellen Moylan and the corps in the Triumphal Scene. A tall, angular man, towering above his partner and everybody else on the stage, he shone in a glittering, barbaric, fast-paced duet with Miss Moylan, strongly sensual in the manner of African ritualistic dances, with emphasis upon acrobatics and the exotic hand and arm movements of which Mr. Holder is a master. Both of the soloists and the corps were warmly applauded. There also was interesting new choreography by Mr. Solov for the dance of the priestesses in the first act and a captivating little dance for very small colored boys in Amneris' chamber in the second act.

Considering the several new elements in the production, Fausto Cleva, the conductor, held things together admirably. More than that, he managed to achieve the atmosphere of excitement, emerging from a combina-

(Continued on page 17)

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What Should Music Criticism Be?

A RECENT report in these columns on the Music Critics Workshop held in Cleveland last October hinted that all was not sweetness and light among the 40-odd newspapermen assembled there, most of them from the Central States and several, including a large delegation from New York, from places as far away as Vancouver.

Discussion and evaluation of workshop reviews written especially for that purpose, following concerts heard by the critics in Cleveland, brought out some sharp differences of views as to what music criticism is or should be in a daily newspaper and a wide disparity of relative musical values as to the merits of different composers, of certain periods of musical composition, of manner of performance, etc., all of which are, so to speak, tools of the trade.

THE cleavage, as might be anticipated, went pretty well down the middle between critics in big music centers and those in small ones. Big-city critics, as a whole, were more sophisticated about music, less lyrical in their writing and more cautious in their judgments. This was only natural since they had had more experience, in most cases, with music of every variety and had been in a position to build up standards based upon more minute shadings and degrees of value.

One of the concerts reviewed by the workshop was that of the Juilliard String Quartet in which two contemporary works, by Henry Cowell and Quincy Porter, a sonata by Telemann and Beethoven's Quartet, Op. 135, in F major, were played. The tendency of the small-city critics was to treat the contemporary works either cavalierly or superficially, and some regarded the Telemann as a preciosity that might well have been dispensed with. One young man devoted virtually his entire notice to a discussion of the Beethoven quartet, and when the judges expressed surprise that he should feel called upon to go into detail about so well-known a masterpiece as though it were having its premiere, he retorted that many well-known masterpieces might well be having their premieres in the town he came from, and he was writing for his town—a point well taken and we shall return to it.

THE attitude of many small-city critics toward contemporary music ran pretty much from indulgence to derision. They seem to be at the point where virtually all New York critics were about 20 years ago when nothing more daring than Richard Strauss (with the possible exception of Stravinsky) was respectable, and concerts of mod-

ern music were sideshows to be covered strictly for laughs. Many of them, to be sure, still are not converted, but at least they treat contemporary work with respect and make a genuine attempt to understand and evaluate it. There was not an abundance of even that much tolerance evident at the Cleveland meeting.

From our point of view this is a pity, for it seems to us that one of the duties of a music critic, presuming he has any, is to keep abreast of the music of his own time, make a real effort to find out what it is all about, and report upon it to his readers as intelligently and impartially as he can. History is strewn with the shredded reputations of critics who would not, or could not, interpret the musical developments of their day.

FOR their part, the big-city critics showed a remarkable lack of comprehension of some of the problems and the special obligations that often devolve upon the critic in a small community. To begin with, the latter usually does not have a large, well-informed readership before whom he can discourse on a high plane of musical intellectuality and esthetic. He writes mostly for an unabashedly ignorant man-in-the-street who has been to, or is going to, a concert and wants to read something about it. Like the young man with Beethoven's Op. 135, the local critic may find that he must function as a program annotator as well as a reviewer in order to make his readers understand what he is talking about. He may also have to assume the role of teacher or leader in his community to acquaint the public with the music at hand and provide a frame of reference within which the music can more readily be assimilated. This he may have to do in a style, and with a vocabulary, from which the big-time critics would shrink.

HERE semantics and literary usage entered the picture. The judges suggested that there were certain words and modes of expression that, because they are either inaccurate, vague, patronizing or naive, should be taboo in music criticism. This produced sharp divisions of opinion also and was quickly dropped as a bootless diversion into philology. And that it certainly was, since any writer's choice of words and styles can be only a deeply personal evocation representing the sum of his talents, his experience and his sensitivity. Yet there was a point here. Critics too often use words glibly for the sake of the words themselves or because they represent conventional usage. Every critic must be watchful not only that he means what he says but that he says what he means.

On the front cover

Pierre Fournier, now at the pinnacle of his international career and acclaimed on five continents, has become one of the renowned cellists of our time. He made his first American appearance in 1948, following the historic series of festival concerts in company with Artur Schnabel, Joseph Szigeti, and William Primrose. Since then he has been heard throughout the world and has been regarded by many critics as the spiritual heir of the great Pablo Casals.

Born in Paris 50 years ago, Mr. Fournier studied at the Conservatoire, where he became a first-prize student and is now a professor of cello. He made his debut with the famous Orchestra of the Concerts Colonne, a triumph that was quickly followed by orchestral appearances under most of the eminent conductors of continental Europe. His fame widened as his tours were extended to Africa, Australia, the Far East, North and South America. Three years ago, he was made a Chevalier of the Legion of Honor.

Following a heavily booked season in Europe, which was in turn preceded by a highly successful first visit to South Africa, Mr. Fournier will make a tour of the Orient, eventually leaving from Japan for the United States. He will arrive on the Pacific Coast in the fall of 1957 for a series of engagements that will end in New York, under the direction of the Friedberg Management, Inc.

Mr. Fournier can be heard on recordings issued by London firr. (Photograph by Peter Robinson, Singapore.)



PIERRE

FOURNIER

MUSICAL AMERICA

Vienna Philharmonic Makes Exciting New York Bow

Vienna Philharmonic, Carl Schuricht conducting. Carnegie Hall, Nov. 7:

Symphony No. 23 in D Major, K. 181 Mozart
"Egmont" Overture Beethoven
Symphony No. 7 in E Major Bruckner

One of the glories of Viennese civilization and the core of its musical life for over a century is the Vienna Philharmonic. The same age as the New York Philharmonic-Symphony (114 years), it rose during the first half of the 19th century as if in response to the growing demands of the great romantic symphonists—Beethoven, Brahms, Berlioz, Mahler, Bruckner, Strauss, et al.—many of whom were themselves pillars of Austro-German culture, and it became a sounding-board for the controversial late-romantic music leading to the revolutions of "modern" music a generation later.

Essentially, the Vienna Philharmonic remains the citadel of the classic and the romantic traditions. It has deep roots in this music. It has a unanimous sympathy with and understanding of it which is historic and seems to be in the very blood of the musicians of the ensemble who hand down their positions from generation to generation. This accounts for the fact that the sound of the orchestra does not seem to have varied greatly over the years. All descriptions of its performance, from Hector Berlioz down to critics of the present day, bear a remarkable consistency in similarity. Berlioz was impressed first by the accuracy of the executants and then by their selfless dedication to art. Accuracy no longer is a rare phenomenon among major orchestras and its prevalence among the Viennese, though noted with gratification, is not the quality that strikes us first today. Rather, it is the dedication to art.

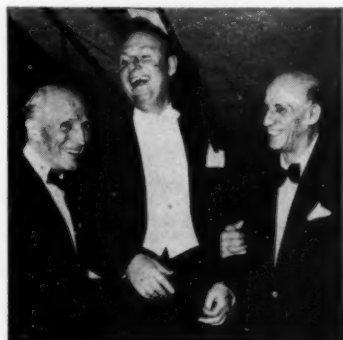
Mellow Quality Outstanding

Words describing warmth, resilience and humanity are the ones that come immediately to mind in thinking of this orchestra, rather than austere terms like brilliance, gloss and precision. The strings have a limpid, golden quality and do not shy from sensuousness when the occasion warrants. The woodwind section is sonful, tender, homogeneous. The brass, while mainly discreet, is capable of laying down a powerful fundament of tone—as in the great climaxes of Bruckner—without breaking over into the shrill, ear-splitting blasts that are taken for fortissimo by too many brass sections today.

Carl Schuricht, making his first appearance in this country at the age of 76, is a benign, sympathetic, but no-nonsense, conductor reminding at times of Bruno Walter in the modesty of his demeanor and the caressing suppleness of his phrasing. The men played for him like devoted children.

It has been said, erroneously, of course, that nobody really understands Bruckner but the Viennese, but it must be admitted that they do

have a special affinity for the long sentimental journeys into nostalgia and the bittersweet "herzeleid" that are the stuff of Bruckner's vast creations. The Philharmonic set forth the great periods of the Seventh Symphony with simple faith and a kind of reverence; I never have heard a



Left to right: Carl Schuricht; Helmut Wobisch, manager of the Vienna Philharmonic; and Dimitri Mitropoulos at a reception for the orchestra

more emotionally charged performance of the great Adagio. On the other hand the orchestra could adjust to the delicate textures and the youthful spriteliness of the adolescent Mozart symphony with a fluidity and a sensitivity to nuance that suggested chamber music. And in the "Egmont" music it created anew a sense of tragedy and drama that made one of the most familiar of symphonic war horses sound almost like a fresh discovery.

There are other great orchestras in the world, but the Vienna Philharmonic occupies a special niche from which we hope it may never be toppled.

—Ronald Eyer

Other reviews of orchestras in New York begin on page 26.

Mignon, Boheme In Philadelphia

Philadelphia.—The last two days of October saw opera at the Academy of Music. On Oct. 30, The New York City Opera presented a neat performance of Thomas's "Mignon", not given here since 1949. Despite unfortunate scenic investiture, Thomas's music was ever pleasing and well presented by conductor Jean Morel. Frances Bible has found in Mignon a congenial role which she sang admirably, and tenor Richard Verrau sang Wilhelm's arias most beautifully. Beverly Sills made a brilliant Philine, and Emil Markow, a deep-voiced, smooth Lothario.

On Oct. 31, the Philadelphia Grand Opera Company was heard in a performance of "La Bohème". Though not without many lapses and faults, this performance somehow had an indefinable authenticity and managed

to move the audience in legitimate fashion. Obviously underrehearsed, conductor Carlo Moresco encountered some difficult moments. Helen Greco was an excellent Mimi, singing expressively and looking well in the part. Brian Sullivan, after a first act in which he was unable to cope with the high C of Rodolfo's Narrative, sang admirably and presented a sympathetic picture of the temperamental poet. Bernyce Fontayne sang Musetta, and Hugh Thompson and Richard Green were Marcello and Schaunard. William Wilderman's Coline and his singing of "Vecchia zimarra" were among the best elements of an uneven performance of the opera.

On Oct. 26, Guiomar Novaes was soloist with the Philadelphia Orchestra, playing the Beethoven Concerto No. 4 with exquisite style and finish and a strong personal touch to win the hearty approval of the audience. Eugene Ormandy programmed a first performance by the orchestra here of Albert Roussel's "Bacchus et Ariane" Ballet Suite No. 2, to which he brought glowing tone and much technical virtuosity. He also repeated Gottfried von Einem's Concerto for Orchestra, which again scored a success.

Entremont in Jolivet Concerto

On Nov. 2, Mr. Ormandy presented the local premiere of André Jolivet's Concerto for Piano and Orchestra with a new pianist to play it—the 22-year-old Frenchman Philippe Entremont. Both piece and soloist stirred up quite a bit of excitement in the old Academy. Jolivet's piece takes us into a primitive jungle with its drums, tom-toms and earthy rhythms, bringing us to a final bang-up orgiastic confusion of percussion instruments, including xylophones. This concerto is engaging and much fun and makes demands on all its performers—demands that were brilliantly met.

Mr. Entremont was able to show his technical prowess and artistic stature in a performance of Rachmaninoff's Rhapsody on a Theme of Paganini. His success was one of the biggest of the yet-young season. Ormandy added a performance of Debussy's rarely heard and youthful symphonic suite, "Printemps", and a fine performance of Samuel Barber's Overture to "The School for Scandal".

Reinhold Glière's 55-minute symphony, "Ilya Mourametz", was the focal point of the Philadelphia Orchestra concert on Nov. 9. Overlong,

diffuse and redundant, this is nevertheless what amounts to an often tonally gorgeous tone poem. The orchestra's luscious strings have never sounded more beautifully. Mr. Ormandy's justly esteemed reading of Brahms's E minor Symphony filled the last half of a program, which had begun with Kabalevsky's "Colas Breugnot" Overture.

On Nov. 7, the Philadelphia Orchestra's first Student Concert took place, with Mr. Ormandy as conductor and master of ceremonies. There were two soloists, Janet Smith, a 21-year-old mezzo, who showed talent in arias from "Werther" and "Trovatore", and a young pianist, Bonny Hoy, who made a big hit in the Richard Strauss "Burleske." Benjamin Britten's Variations and Fugue on a Theme of Purcell, Beethoven's Eighth Symphony, and Paul Creston's "Fanfare for Paratroopers" made up the balance of the program.

Latin-American Music Heard

On Oct. 25, Manuel Herrarte, a Guatemalan pianist, gave an interesting recital of Latin-American music at the Philadelphia Art Alliance. Mr. Herrarte played polished and authentic performances of pieces by Villa-Lobos, Ginastera, Guarneri, Castillo, and himself, and the audience was obviously interested.

On Nov. 1, the Philadelphia Forum presented Irmgard Seefried and Dietrich Fischer-Dieskau in a joint recital of Hugo Wolf songs at the Academy. The artists were always on the stage together, singing the 43 songs from Wolf's "Aus dem Italienischen Liederbuch", alternating in their delivery of the love songs. Both singers displayed artistry of the highest caliber, singing with great warmth and dedication. Paul Ulanovsky was brilliantly present at the piano, and the audience made it evident that this unusual evening was a great and deserved success.

The New Chamber Orchestra of Philadelphia, on Nov. 4, gave the first of its five chamber-music Sunday afternoon concerts at the Academy of Music. Nicholas Harsanyi was the conductor and Andor Foldes made his Philadelphia debut, playing Mozart's Concerto No. 17, in G major, for piano and orchestra. Despite obviously refined musical gifts, Mr. Foldes never made his performance quite come off. The afternoon opened with an admirable exposition of Handel's Concerto Grosso No. 15, in A minor, and concluded with Schubert's Symphony No. 5, in B flat major.

—Max de Schauensee

Haskil Has Notable Success With Boston Symphony

Boston.—Few hereabouts knew much about pianist Clara Haskil when she bowed from the stage at Symphony Hall, Nov. 2, before seating herself to play the Beethoven C minor Concerto with Charles Munch and the Boston Symphony. She was said to have a big European reputation, and that was about all.

I remembered that she had appeared at the first Casals Bach Festival in Prades, France, in 1950—but after I had left. Office records revealed that she had played here in 1925 and 1927, when a reviewer had

characterized her as a "pianist of brilliant if somewhat provocative and erratic gifts".

Miss Haskil looked grandmotherly and frail, wearing a gown of subdued colors and with her abundant gray-white hair wound into a bun at the back. She sat throughout crouched over the keyboard, an embodiment of cool concentration. But the performance she gave, to a truly gorgeous orchestral collaboration, brought Miss Haskil applause, stamping, and cheers when it was over.

It was a model of restraint, propor-

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tion, clean articulation and rhythmic exactitude and subtlety, almost unique in its avoidance of any personal display. This was paradoxically a brilliant performance because it avoided conscious brilliance. Today this sort of playing is very rare. It is also treasurable.

Cherubini and Turina Works

The same program included the first Boston performance of "Medea's Meditation and Dance of Vengeance", an excerpt from his ballet which had been rescored for full orchestra by Samuel Barber. The great virtue of this superb music is its genuinely dramatic nature. Mr. Barber, who was present and was well received, is no assiduous arranger of abstractions, but a composer with the gift for conveying the stormy depths of human emotion.

The program began with Cherubini's "Anacreon" Overture, and ended with the first performance at these concerts of Turina's "Sinfonia seviliana", a work of 1920 which proved authentically Iberian in more or less impressionist style — quasi-descriptive late program music and pleasant, but somewhat too long.

One week earlier Mr. Munch and the orchestra had introduced to this city the Fifth Symphony by Walter Piston. The work had been written on commission for the Juilliard School and had had a single performance there last February. In certain respects, the Fifth Symphony is the most personal of Piston's half-dozen. Harmonically, it is bold, astringent, and of the day. In the orchestration, which is most original in some pages and a little Debussyian in others, the symphony is distinguished.

Mr. Munch conducted the slow movement—in a version for massed strings—of the F major String Quartet, Op. 135, of Beethoven, in memory of Leslie J. Rogers. Senior member of the orchestra, and for many years its librarian, Mr. Rogers had contracted pneumonia during the European tour and died at Stuttgart, Western Germany, Oct. 11. First number of the program was Mozart's "Paris" Symphony (K. 297), and the last, Schumann's D minor Symphony. All were superbly performed.

Thanks to the largesse of the Mason Music Foundation (which was reported to have paid an unusually high fee for the privilege), the extraordinary young German baritone, Dietrich Fischer-Dieskau, was introduced to Boston at Jordan Hall, Oct. 23. The concert was free and drew a near-capacity audience. Mr. Fischer-

Dieskau reinforced the impression gained here from his recordings that he is already a notable lieder artist and likely will become a great one. To the excellent piano-playing of Leo Taubman, the baritone sang a half-dozen songs from the "Schwanengesang" cycle of Schubert, and Schumann's "Dichterliebe" cycle.

The Quintetto Boccherini made its local debut in the Humanities Series of Massachusetts Institute of Technology at Kresge Auditorium, Oct. 28. This Italian ensemble is a very superior if not faultless one, and gave a large audience much pleasure. Highlight of the program was Malipiero's Symphony for Five Strings, said to be new here and to have been written for this group about a decade ago. It is an appealing score, less rigorous harmonically than some of the earlier Malipiero music I know. Boccherini's Quintet in C minor, Op. 29, No. 1, and the C major Quintet, Op. 163, of Schubert (marvelously played) made the remainder of the list.

The Early Music Society of Cambridge began its usual fall series of three concerts in Sanders Theater, Oct. 29, with a program devoted to Telemann. Harpsichordist Erwin Bodky, Alfred Mann, recorder, and musicians from the Boston Symphony were the artists. It was a nice evening, both of musical archeology and listening pleasure.

Pinkham's "Wedding Cantata"

A somewhat pallid but ably-written "Wedding Cantata" by Daniel Pinkham received a first performance when the New England Conservatory Alumni Chorus was conducted by Lorna Cooke de Varon at Jordan Hall Nov. 6. Bach's Cantata, "Christ Lay in Bonds of Death", and "Tom O'Bedlam", by Jacob Avshalomov, were important items of the program.

The opening of the 29th series of Boston Morning Musicales, in aid of the Boston School of Occupational Therapy, in the Hotel Statler ballroom, Nov. 7, was also the first solo concert here by soprano Eileen Farrell. She sang ably an assorted program from Bach, Verdi, Joseph Marx, Strauss, Duparc, Poulenc, and others. But she gave a brilliant performance of that difficult old war horse, "Ocean, Thou Mighty Monster!", from Weber's "Oberon".

Other concert activity of the fortnight past has included pianist John Moriarty, at Jordan Hall, Oct. 28, and contralto Arimae Burrell, in the same auditorium, Nov. 4.

—Cyrus Durgin

National Symphony Opens With Ballet and Gala Events

Washington, D. C.—The National Symphony, which entered its 26th year quietly on November 2, opened the 1956-57 season with numerous and varied activities. The first two weeks found the orchestra playing to an opening concert audience studded with ambassadors and diplomats, three overflowing houses with the Royal Danish Ballet, and a half-time concert at a local football game with listeners on 38 television stations.

In 1931 Hans Kindler organized, rehearsed, and shaped 76 local men to present to Washingtonians the first

concert of the National Symphony on a chill Sunday afternoon early in November. Twenty-five years has proved to be more than a cornerstone on which to build this structure. This year finds the largest subscribed audience in its history. In addition to the innovation of giving concerts in Tuesday and Wednesday evening pairs, new management ideas put the Boston and Philadelphia Orchestras and the Royal Danish Ballet on the subscription series.

Howard Mitchell, conductor of the symphony, has outlined one of the

year's projects in advanced programming. Fostering a fervent love of Beethoven, he has scheduled a cycle which will encompass the nine symphonies and, as presently scheduled, the Third and Fifth Piano Concertos, the Violin Concerto, and the "Leonore", "Egmont", and "Prometheus" Overtures.

An all-Beethoven opening concert on Oct. 16 launched this project well on its way with the "Leonore" Overture No. 1, Symphony No. 7, and the Piano Concerto No. 3, with Jose Iturbi as soloist. The orchestra gave a distinguished performance, keeping at all times within Mr. Mitchell's reserved, disciplined, and refined musical taste. The real thrill of the evening was the finesse and sensitivity with which Mr. Mitchell and the orchestra complemented Mr. Iturbi. Riding over the nervousness of a last minute change from the fourth to the third concerto, the orchestra, in its ensemble and with an exciting molding of texture and tone, gave luster to the performance, which was otherwise dulled by the brittle and matter-of-fact reading of the pianist.

Mitchell's Ninth Season

This coming concert series, which will be 15 pairs instead of previous years' ten concerts, finds Mr. Mitchell entering his ninth season as conductor. Under his baton, the present complement of 96 men launches its second 25 years.

The spontaneity and dash of the dancing of the Royal Danish Ballet was brought to Washington under the auspices of the National Symphony on Oct. 23 and 24. An exuberant quality prevailed throughout all of the performances here. From the Czardas of "Coppelia" to the Tarantellas of "Napoli", the whole company exhibited the fun-loving impishness of genuine character-folk dancing. Their great artistry lies in achieving complete freedom of body movement and yet maintaining solidity of ensemble.

Under the visiting conductors, the National Symphony gave sympathetic readings of the music.

These past weeks have brought the concluding recitals in what was a most propitious musical and educational event. Beginning in the spring and continuing with the closing performances this fall, the Phillips Gallery sponsored Werner Lywen and Richard Dirksen in a series that presented the complete Mozart works written for solo violin and keyboard instrument.

Mozart Series

Almost two years ago, Werner Lywen, presently in his sixth year as concertmaster of the National Symphony, approached Richard Dirksen, organist, choirmaster, and composer, with the idea of a program of Bach and Mozart. The work and performance that ensued proved these two men instinctively akin to the music of Mozart. When Day Thorpe, music critic of the Washington "Star", suggested a series encompassing all of the Mozart works for the two instruments (43 sonatas and two sets of variations), Mr. Lywen and Mr. Dirksen were enthusiastic. Thus these eight recitals.

In programming the series, the men decided in favor of a chronological sequence and using a harpsichord. Mr. Dirksen suggested that using it throughout would create closer rapport with the violin timbre and intricate elegance of Mozart's times. Mr. Lywen agreed. The combination of their mutual understanding and uncanny affinity for the music and style resulted in a blending which subdued personal show and stressed Mozart.

The series was not a study in flamboyant virtuosity, but rather an artistic search for the genius of Mozart as prodigy, man, violinist, and keyboard artist. The polish, precision, purity of tone, and perception of the composer and his times framed these performances in a singular feeling of grace and refinement.

At a recital at the Phillips Gallery Oct. 22, Leopold Avakian, violinist, gave Washingtonians a gratifying program. With the Vivaldi Chaconne, Mozart Rondo in G, Brahms D minor Sonata, and Debussy Sonata, he presented an evening of familiar works, not to mention well-known pieces of Sarasate, Falla-Kreisler, and Wieniawski.

A Grand Manner

Mr. Avakian's playing is on a large scale—brilliant, and dedicated to the grand manner. His tone is lush and full-bodied, but his unbridled tendencies toward bravura leads to the suspicion that what is heard is more Avakian than Brahms or Debussy. His talent is unquestionably great, but it would benefit by being disciplined within the framework of the composer's thoughts.

As accompanist for the evening, David Garvey sensed each new personal turn of the performance and with sensitivity lent Mr. Avakian rich textures on which to superimpose his style.

On Oct. 28 Paul Hume, music critic of the Washington "Post and Times Herald", presented a voice recital at the Phillips Gallery. Concentrating on the rich literature of Hugo Wolf, Mr. Hume displayed inquisitiveness and keen, musically thinking.

Recital by Margaret Tolson

In selecting three sonatas, Margaret Tolson, resident pianist-teacher, presented a program at the Phillips Gallery Oct. 29 that cross-sectioned our musical arch-types. Opening with Halsey Stevens' Sonata No. 3, Miss Tolson gave a mindful reading of the work, leading drive and harmonic direction to the architectural features of the first and last movements, and great sonorous beauty to the second.

The Mozart K. 333 and Schubert A major (posthumous) Sonatas comprised the remaining portion of the program. In both of these, where tonal elegance, finesse, and richness play such import, Miss Tolson was reluctant to reveal personal warmth or attachment. She appeared to be more at home in the bolder, structural designs of the contemporary work.

The Vienna Philharmonic began its North American tour here with a pair of concerts at Constitution Hall, Nov. 4 and 5. Washingtonians experienced the opportunity to hear music performed with such honesty, forthrightness, dignity, and superlative musical taste as to hold them motionless and breathless. Nevertheless, there were empty seats at both concerts.

This is no mean organization—it is assuredly a magnificent instrument. These men, who are all fastidious craftsmen in sound, played as one under the two touring conductors, André Cluytens and Carl Schuricht, who divided the concerts here. What emerged was that firmly-rooted, knowing tone which opened music to light and air.

—Charles Crowder

Savannah Appoints Assistant Conductor

Savannah.—Dana M. King, Jr., assistant professor of music at Georgia Teachers College, Statesboro, has been appointed assistant conductor of the Savannah Symphony.

Chicago Opera Ends Successful Season

Chicago.—Another season of Chicago grand opera is over. It ended with no display of Greek fireworks, no outbreaks of temperament, no threats of dissolution.

But this is not to say that it was a tame and static affair. Far from it. This time the emphasis was on producing music and drama in full view of the audience, not behind the scenes. With a few exceptions that shall be nameless this was a company of young singers who gave of their best, lacking only one or two more stars that would shed added luster on personnel disseminating its own bright rays.

The conducting staff was also young, but uneven in accomplishment. First-rate conductors improve with age, it seems; I missed the ripe and mellow art of Tullio Serafin, who was with us last year.

Staging Well Planned

The staging, especially under the hands of Aldo Vassallo, was well planned and well rehearsed as a whole. Choral groups did not move in phalanxes but were sufficiently fluid and spontaneous in motion. In singing they were most impressive in "La Fanciulla del West" and in "La Forza del Destino". The lighting was too frequently maladroit, a failing that seems to have been prevalent in Chicago opera from away back, according to Edward Moore, in his book, "Forty Years of Opera in Chicago."

We will not know how successful the season has been financially until later, but at least Renata Tebaldi cast no blight on the box office.

The aforementioned "Forza" was by far the most impressive and successful production of the entire season. Headed by Miss Tebaldi, as Leonora, the cast included Guilelta Simionato, as Preziosilla; Richard Tucker, as Don Alvaro; Ettore Bastianini, as Don Carlo; Nicola Rossi-Lemeni, as Padre Guardiano; and Carlo Badioli, as Fra Melitone. Georg Solti conducted an even-paced performance, though at times the brasses were unnecessarily strident.

Aldo Vassallo was the stage manager; Ruth Page, choreographer.

This was a production it would be hard to surpass anywhere in the world today. Again, the vocal honors must be accorded to Miss Tebaldi, who was equal to all the demands of her difficult role. Messrs. Tucker and Bastianini sang manfully and heroically in spite of the absurdity of the characters they portrayed. Mr. Rossi-Lemeni was impressive and distinguished as the understanding padre, providing an effective foil to his pettish fellow-monk, as portrayed by Mr. Badioli. The chorus added in no small degree to the profound effect of the monastery scenes. Miss Simionato and her followers, both in the Inn and Military Camp scenes, offered an engaging contrast to the gloomy and lowering mood of the main plot.

The "calling-card" offering of three years ago, "Don Giovanni", lacked the brilliance of the initial production. The present version was given on Nov. 13, with Gloria Lind as Donna Elvira, substituting for Anita Cerquetti. Miss Lind did very well with this demanding role, particularly the opening trio of Act II, "Ah, taci, inguisto core". Eleanor Steber, as Donna Anna, portrayed the character in all its nobility, reaching her greatest vocal heights in the aria, "Non mi dir". Dolores Wilson was a pert, soubretteish Zerlina. Her bucolic betrothed, Masetto, was well sung by Andrew Foldi, who fortunately eschewed the usual putty nose but, instead sported an unbelievable yellow wig. Mr. Rossi-Lemeni, as the Don, and Fernando Corena, as his servant, Leporello, were two lively rascals who did not let their antics interfere with the demands of good vocalism.

Paul Schoeffler gave to the role of the Commendatore fitting dignity and impressiveness, but lacked the stentorian tones for the final scene. The purest singing of the evening was done by Leopold Simoneau as Ottavio, especially in "Dalla sua pace". Mr. Solti's conducting was competent but undistinguished.

The season closed with a third performance of "The Barber of Seville",

conducted by Emerson Buckley and staged by William Wymetal. The performance as a whole was not especially memorable. Tito Gobbi was outstanding as Figaro, giving lessons in coloratura singing to Miss Simionato as Rosina, who too frequently slurred her scale runs. Again, Mr. Simoneau turned in a polished performance as Count Almaviva, playing the drunken soldier with most welcome restraint. Less restrained in low comedy that soon palled were Mr. Badioli as Dr. Bartolo, and Mr. Rossi-Lemeni as Don Basilio. Eunice Alberts sang the role of Berta.

\$300,000 Deficit

After the final curtain, Carol Fox, Lyric Opera's general manager, announced that the gross receipts for this season's 25 performances amounted to \$449,349, as compared to the 1955 gross for the same number of performances of \$428,426. This was a creditable showing, considering the handicaps the company had to overcome as a result of the imbrolios early this year and the loss of two of its former stars. In spite of this healthy box-office accomplishment the company will have a deficit of about \$300,000, which includes the \$100,000 deficit incurred last year. Judging from the professional status of the company, from the integrity and business acumen of its board of directors, and from the enthusiasm, sometimes misplaced, of its audiences, Chicago will rise to the occasion and will help, we hope, in placing the company on a secure and permanent financial footing.

For the Chicago Symphony's third-week subscription program Fritz Reiner offered a new work, "Encounter", by Charles Turner, first performed by the Cleveland Orchestra in 1955; Mendelssohn's Concerto in E minor for Violin, with Berl Senofsky as soloist; and the "Eroica". The "Encounter" was fortunately brief—and innocuous. Mr. Senofsky was not impressive in his interpretation of the Mendelssohn, and Mr. Reiner's "Eroica" was not at all memorable.

The following Thursday evening concert got off to a good start with Tchaikovsky's Serenade for String Orchestra, Op. 48; kept up the good work with a colorful performance of Ravel's "Spanish Rhapsody", and concluded triumphantly with Bartok's Concerto for Piano and Orchestra, No. 2, with Geza Anda as soloist.

All-Wagner Program

On Nov. 1, an all-Wagner program featured Inge Borkh, soprano, and Paul Schoeffler, bass-baritone, as soloists in an assortment of selections from "Tannhäuser", "Die Meistersinger", "Die Walküre", and "Der fliegende Holländer". Miss Borkh and Mr. Schoeffler joined forces in the duet, "Like to a Vision" from the last-named work. The orchestra opened and closed the program with the Overture to "Tannhäuser" and "The Ride of the Valkyries", respectively. The over-all effect confirmed the impression that this is not Wagner's day, not at least until a new group of singers appears that will fan the flames of Wagnerolatry that burned so brightly a few decades ago.

The sixth weekly program featured the rather brief Concerto No. 4, for Violin, Two Flutes and String Orchestra, by Bach, and the rather long Bruckner Symphony No. 4 ("Romantic"). The soloists in the concerto were John Weicher, violin; Ernest Liegl



Emerson Buckley congratulates Renata Tebaldi after her performance as Tosca with the Chicago Lyric Opera

and Ralph Johnson, flutes. It was a musically and altogether delightful performance. For the Bruckner, Mr. Reiner used the "original" version for which we were most thankful. This in its own way was a delightful and heart-warming performance.

Solomon Conducts

Izler Solomon, newly appointed conductor of the Indianapolis Symphony, directed the second Saturday evening concert, featuring Dvorak's Symphony No. 5, "From the New World"; Smetana's "The Moldau"; and Rimsky-Korsakov's "Capriccio Espagnol". For the third concert in this series Mr. Reiner conducted a Mozart-Ravel program. The Mozart numbers were the "Haffner" Symphony (K. 385) and the rarely heard Concerto for Bassoon (K. 191), with Leonard Sharron as soloist. Ravel's "Mother Goose" Suite; the Introduction and Allegro, with Joseph Vito, harpist as soloist; and the "Spanish Rhapsody" made up the rest of the program.

Herbert von Karajan brought the Berlin Philharmonic to Chicago for three concerts on Oct. 26, 27, 28. I heard only the middle program: Weber's Overture to "Oberon"; Schubert's "Unfinished" Symphony; and Schumann's Symphony No. 4. Hackneyed? Yes, but not in performance. From the evocative French-horn opening of the "Oberon" to the triumphant close of the Schumann we were transported to another plane of existence.

I had to miss Elizabeth Schwarzkopf's proragm of Oct. 21, which she built around songs by Mozart, Schubert and Wolf. A local critic described it as the finest art song recital he had heard in years.

Goldsand Plays Schumann

Robert Goldsand, pianist, played the first of the University of Chicago Public Concerts at Mandel Hall on Oct. 19 with a commemorative all-Schumann program. He overcame the technical pitfalls in the second movement of the Phantasie, Op. 17, successfully, but did not entirely communicate the special intimacy of expression that is so distinctively Schumann's in the first and last movements. The "Carnaval" closed a recital offered as a sincere testimonial to an undeservedly neglected composer.

For the second concert in this series the Juilliard Quartet programmed the Verdi Quartet in E minor; the String Quartet, Op. 5, by Webern; and Schubert's "Death and the Maiden" Quartet. The Verdi work, written in 1873, showed that the composer had a few ideas left over from "Aida", which was produced in 1871. The youthful Juilliards played it with in-



Sedge Le Blanc

Discussing the Metropolitan Opera's National Council Regional Auditions are (left to right) John Gutman, assistant manager of the Metropolitan; Mrs. John Barry Ryan, of the National Council, and Howard J. Hook, Jr., chairman for the Council of Regional Auditions

National Council Aids Metropolitan

An \$80,000 donation toward the Metropolitan Opera's new production of Offenbach's "La Périchole", which has its first performance on Dec. 21, was made by the National Council of

the Metropolitan. This brings to \$250,000 the sums advanced by the five-year-old national organization to assist the Metropolitan to mount its costly productions.

Information about the regional opera auditions sponsored by the National Council can be found on page 25 of this issue.

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cisiveness and zest, then spun the gossamer web of the Webern with skillful delicacy. They gave the Schubert a fine performance, also.

The International Society for Contemporary Music presented its first

concert of the season at Fullerton Hall on Nov. 11. The program included Stravinsky's Sonata for Two Pianos; five songs by Charles Ives; and Bartok's Sonata for Two Pianos and Percussion. —Howard Talley

San Francisco Opera Breaks Records in Los Angeles

Los Angeles.—The San Francisco Opera Company completed its 20th annual Los Angeles season on Nov. 4 with record attendance and intake. The 13 regular performances and two student matinees of "Madama Butterfly" included eight sold-out houses—the capacity of Shrine Auditorium is 6,600—the total attendance was 87,600, and gross receipts were \$321,000. Two performances in San Diego's Fox Theater were also sold to capacity, though "The Elixir of Love" in Pasadena Civic Auditorium failed to attract a very large audience.

Impressive "Dutchman"

"The Flying Dutchman" on Oct. 26 was remarkable for the comprehensive mastery of William Steinberg's conducting, and for the debut of Leonie Rysanek as Senta. Starting out with an opening phrase of the most impalpable pianissimo, sustained with perfect control, Miss Rysanek quickly proved herself to be a singer of formidable vocal attainments and superior artistry. The voice is lovely in all registers, its technical mastery is extraordinary, and she is an actress of subtle powers. Hans Hotter's Dutchman was impressive for its dignity and dramatic power though vocally gruff. Ludwig Suthaus was a splendid Erik, singing with genuine bel canto. Lorenzo Alvary as Daland, Cesare Curzi as the Steersman, and Katherine Hilgenberg as Mary, were all excellent.

Eileen Farrell made her local operatic debut in "Il Trovatore" on Oct. 27, justifying this extension of her activities with singing of fine command of tone and with ample dramatic resources. The remainder of the cast was less distinguished. Oralia Dominguez had too light a voice to make a really effective Azucena, and Roberto Turrini, while the heroic properties of his tenor voice were valuable, disdained to indulge in many of the finer virtues of the vocal art. Anselmo Colzani, the Count di Luna, has a big baritone but is inclined to rough singing. Nicola Moscona, the Ferrando, however, had some idea of what Verdian singing should be. Oliviero de Fabritius conducted with less than maximum vigor.

Rysanek's Aida

Miss Rysanek was again a sensation in "Aida" on Oct. 28. Such vocal control is rarely heard, and there not only was an abundance of pianissimo singing but more than enough power to dominate the noisiest ensembles. Richard Martell was probably the handsomest and visually most convincing Radames in history, and while his voice was not of heroic mold he sang tastefully and with fine regard for the musical line. Nell Rankin as Amneris and Anselmo Colzani as Amonasro were competent but not of the rank of their colleagues. Others in the cast were Nicola Moscona, Desire Ligeti, Virginio Assandri

and Katherine Hilgenberg. Mr. De Fabritius conducted.

"Boris Godunoff" on Oct. 30, despite admirable intentions, was pretty much an all-round disappointment. Leo Kerz's abstract sets and projected geometric designs deprived the work of all its Russian atmosphere, and Paul Hager's stage direction eliminated the magnificence and pageantry. Even William Steinberg's conducting seemed to be dampened by the overall ineptitude. Boris Christoff's widely heralded Boris did not by any means obliterate all memory of his predecessors; one has heard the role better interpreted many times. The voice is neither bass nor baritone and is light for the part, and while Mr. Christoff sang with artistry and acted well enough, it was not the kind of portrayal expected. Nor was anyone else particularly outstanding in a cast that further included Oralia Dominguez, Cesare Curzi, Richard Lewis, Hans Hotter, Katherine Hilgenberg, Nicola Moscona and others. Apparently to accommodate Mr. Christoff, the international cast was forced to sing in Russian, and the gibberish that resulted defies description.

Gencer as Francesca

The season's only gesture toward novelty was Riccardo Zandonai's "Francesca da Rimini", on Oct. 31. Based on a D'Annunzio play, it has expertly wrought music with lots of color but little melodic vitality. Leyla Gencer looked lovely and showed promise in her singing of the title role, and Richard Martell was a genuinely romantic Paolo. Heinz Blankenburg was striking as the Jester, and earnest work was otherwise done by Anselmo Colzani, Cesare Curzi, Jeannine Crader, Mary Gary, Carl Palangi, Alesso de Paolis, and Katherine Hilgenberg. Mr. De Fabritius read the score sensitively; he is more at home in poetic music than in dramatic.

Delightful "Così"

"Così fan tutte" on Nov. 2 proved to be one of the finest things the company has ever done, and as successful as its other renovations have been dubious. George Jenkins' decor was strikingly beautiful as well as practical, and Paul Hager's stage direction was delightfully ingenious. Elisabeth Schwarzkopf sang Fiordiligi not only with the expertness of a first-rate comedienne but with remarkable virtuosity in the "Come scoglio!" and "Per pietà" arias. Richard Lewis' singing of Ferrando was particularly fine, and the others all sang extremely well and acted with elegance and distinction. Patrice Munsel was the Despina, Nell Rankin the Dorabella, Frank Guarrera the Guglielmo, and Lorenzo Alvary the Don Alfonso. Hans Schwiager conducted well, keeping the music within limited dynamic range and letting the sparkling or-

chestral score be heard in correct proportion to the stage.

"Madama Butterfly" on Nov. 3 was not the finest performance the company has ever given here of this work. Dorothy Kirsten was not in her best voice, though after she warmed up along in the second act she gave her usual touching interpretation. Giuseppe Campora left much to be desired as an ardent and romantic Pinkerton. Margaret Roggero was a good Suzuki after she too went through a warming-up period, and Louis Quilico was a smooth sounding but restrained Sharpless. Kurt Herbert Adler conducted with nice appreciation for the symphonic elements of the opera.

The season concluded with "Die Walküre" on Nov. 4. Like "Boris", this had been done over scenically by Leo Kerz, with Hunding's house open to the elements, stairs and platforms all over the place, and more geometry problems for backdrops. The Valkyries wore pony tails, their shields looked like the lids of garbage pails, and Wotan had had the sight restored to his forfeited eye.

The vocal qualities of the performance were very fine. Birgit Nilsson

made her first operatic appearance here as Brünnhilde, and impressed by the bright and gleaming quality of her voice and her fine sense of Wagnerian character. Leonie Rysanek's Sieglinde recalled that of Lotte Lehmann, so beautifully was it sung and so consummately was every detail realized. Hans Hotter was the majestic Wotan, not in very good voice, but making his points despite the lack of vocal suavity. Nell Rankin missed the vitriol of Fricka. Ludwig Suthaus sang Siegmund with splendid refinement and artistry, and Lorenzo Alvary brought much more character than customary to the role of Hunding. Hans Schwiager conducted with a good knowledge of the score, but with not as much Wagnerian fire and majesty as might have made it more exciting.

Other events have been Tossy Spivakovsky, Royce Hall, Nov. 3; the Società Corelli at the opening Music Guild concert, Nov. 7; Rey de la Torre, guitarist, at the Monday Evening Concert of Nov. 5, and the Carmen Amaya Spanish dancers at the Huntington Hartford Theater for two weeks. —Albert Goldberg

Berlin Philharmonic Wins San Francisco Audience

San Francisco.—The first symphonic sounds to be heard in the Opera House following the opera season were those of the Berlin Philharmonic under the baton of Herbert von Karajan. The auditorium was filled well beyond its capacity, with seats in the orchestra pit and rows of standees. It was largely a German-speaking audience, an excited and enthusiastic one.

The orchestra and its playing called for enthusiastic approval, in spite of a hackneyed program, which offered Haydn's "London" Symphony, Wagner's Prelude and "Love Death", from "Tristan", and Beethoven's Fifth Symphony.

Schwarzkopf in Recital

Elisabeth Schwarzkopf returned from Los Angeles appearances with the San Francisco Opera to open the Spencer Barefoot Celebrity Concert Series in the Curran Theater on Nov. 4. Her program was of the finest, and so was most of her singing, with George Reeves sharing honors as accompanist.

Virgil Thomson, composer, pianist, and lecturer, was heard in all three roles. He lectured for the Symphony Forum members on "Memoirs of a Music Critic", and talked to State College Chamber Music Center audience gathered to hear a program of his works.

Played by San Francisco Symphony members—Frank Houser and Silvio Claudio, violinist; Ferenc Molnar, violist; Boris Blinder, cellist—the overflow audience heard Thomson's String Quartet No. 1. The composer and Mr. Houser performed his Violin Sonata, Maxim Shapiro played the ten Piano Etudes, and four songs to Campion texts for mezzo-soprano, harp, viola and clarinet were performed by Margot Blum, Anne Adams, Mr. Molnar, and Frealon Bibbins.

The Contemporary Dancers featured their new "Puppet Show for People" and a dance version of "Desire Under the Elms" on their November program in the Marines Memorial Theater.

Elena Guirola Hitchcock featured two works by her former teacher,

Gunnar Johansen, in recital in the St. Francis Hotel. His "Danish Folk Song" was particularly charming.

Thomas Baker did best by descriptive music in his debut piano recital in the Century Club.

—Marjory M. Fisher

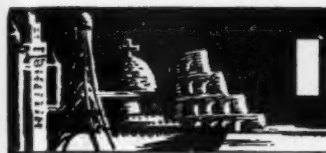
Stern Plays In Indianapolis

Indianapolis.—With violinist Isaac Stern as soloist, conductor Izler Solomon and the Indianapolis Symphony were greeted by another "standing room only" house at the season's second pair of concerts Nov. 10-11. Mr. Stern's interpretation of the Brahms Violin Concerto brought forth his exciting technique and opulent tone. He has great regard for subtleties, and his conception of the slow movement combined rhapsody and nocturne with a warm and communicable glow.

The orchestra, which collaborated admirably with the soloist, also had something special for the audience. In programming this concert, Mr. Solomon selected two works performed here only once before, many years ago: the Concerto in D minor for orchestra by C. P. E. Bach, one of Johann Sebastian's sons, and Sibelius' Fifth Symphony, which had tremendous power and majesty.

Elsewhere during the past two weeks, Jan Peerce had a great success on the Martens Concerts, singing with style and versatility a program of familiar songs and operatic arias. Igor Buketoff conducted the Butler University Little Symphony in an interesting program which contrasted old and new music. Beginning with Bach's Second Suite, in B minor, for flute and strings, with Bonnie Lake as flute soloist, there followed Mozart's Symphony in C major, the "Swiss Folk Song Suite" by Rolf Liebermann, "Dondo Amoroso" for oboe, bassoon, and strings by Harald Saeverud, and the "Farm Journal Suite" by Douglas Moore. The contemporary works were heard for the first time locally.

Other music heard was provided by the Jordan String Quartet; Daniel Ferro, bass; and John Gates, piano. —Marjorie Suddith



International Report

Il Trovatore Revived By Stockholm Royal Opera

Stockholm.—After a four-year absence, "Il Trovatore" was revived Sept. 20 under Kurt Bendix's direction. Aase Nordmo's performance as Leonora was marked by mature artistry and bright, flawless singing, enhanced by fine taste and warmth of feeling. Kerstin Meyer, as before, was a deeply gripping Azucena. Except for certain difficulties with top notes, her voice was of extreme beauty. In another performance, Margareta Bergström, as Azucena, offered some of the best singing of her career. Manrico was sung by Luigi Cararra with an unceasing fortissimo that caused his voice to break in "Di quella pira". Set Svanholm was far more pleasing as Manrico, though his voice is not natural to Italian style. As Ferrando, Erik Saeden showed his growing stage presence.

Ehrling Conducts "Aida"

"Aida" was given on Sept. 30, conducted by Sixten Ehrling in an imposing performance with an excellent cast. Singing the title role for the first time here, Miss Nordmo gave evidence anew of her development into a fine Verdi singer. As Amneris, Blanche Thebom portrayed the role with a burning intensity. The brilliant cast included Mr. Svanholm as Rhamdames, Sven Nilsson as the High Priest, Leon Björker as the King, and Sigurd Bjoerling as Amonasro. Kerstin Dellert sang the Priestess for the first time and did it well. Under Sixten Ehrling the orchestra played excellently, and all the choruses went well. A truly memorable performance.

"Don Carlo" on Oct. 3 offered the chance to see Miss Thebom's Eboli, a histrionically fascinating but vocally uneven portrayal. The veil song in the second scene was superbly delivered, and the "O don fatale" aria had dramatic fury, but her voice sounded strained in the upper register. Sigurd Bjoerling's King Philip and Aase Nordmo's Queen Elisabeth again were outstanding—vocally expressive and deeply felt. Erik Sundquist was a noble Posa. Herbert Sandberg conducted with well-balanced results.

In spite of many assets, "Don Giovanni", revived on Oct. 24 and carefully conducted by Herbert Sandberg,

was disappointing. Sigurd Bjoerling was an acceptable Don, if not the ideal type for the part. The women's roles had a curious emphasis, presumably advised by the experimental stage director, Göran Gentele. Donna Anna became the soft, sobbing one and Donna Elvira the powerful dramatic figure.

Aase Nordmo, as Donna Anna, reverted to defective singing habits and gave a pale portrayal. Ingeborg Kjellgren was an intense and colorful Donna Elvira, of ladylike bearing and fetching personality and with a rich and radiant voice. Gösta Bjoerling, as Don Ottavio, was in excellent voice.

On Oct. 28 the opera house offered an extra performance of "Parsifal", which is scheduled steadily now around All Saints' Day. Previously it has been done only on Palm Sunday.

This was a highly inspired performance, the cast at its best and the orchestra sounding fresh and full-toned under the able direction of Herbert Sandberg. Set Svanholm sang the title part; Sven Nilsson, Gurneman; Margareta Bergström, Kundry; Sigurd Bjoerling, Amfortas; and Arne Wren, Klingsor. Mr. Svanholm's portrayal of the know-nothing Parsifal's transformation into maturity in the second act was strong and convincing.

Szigeti and Rubinstein Return

After an interval of 17 and 15 years, respectively, Joseph Szigeti, violinist, and Artur Rubinstein, pianist, returned to Sweden at the start of the fall season. In a demanding program of exclusively solo violin music by Bach, Mr. Szigeti kept his audience spellbound by his lofty and pure readings. The program included two partitas, one sonata, and the D minor Chaconne.

Mr. Rubinstein drew packed houses in the big Concert Hall on Oct. 3 and 4, playing Brahms's Piano Concerto No. 2 with the Konsertföreningen under Sixten Ehrling. He won deafening applause from an enthusiastic audience.

The Danish State Radio Symphony appeared in Stockholm on Oct. 16 and 17 under Erik Tuxen and Thomas Jensen. Swedish music, old (Söderman) and modern (Rosenberg), was

played. The Dane, Carl Nielsen, held the place of honor on the program. Brahms, Dvorak, Richard Strauss, and Stravinsky were also included.

The Danish-born pianist, Frances Ellegaard, met a packed house as usual at her recital on Oct. 13. Her popularity is settled, and rightly so, as her playing always has a feeling of conviction and good taste.

At the age of 15, Göran Nilsson, Swedish pianist, made a notable debut Oct. 18. Mature understanding, relaxed artistry—what musicians study and strive for—this young boy has by birth. He played Bach's "Italian Concerto" Beethoven's 32 Variations in C minor, and works by Schubert, Mendelssohn, and Chopin. What has never happened before here to a debutant occurred: To meet requests he had to announce another recital within a fortnight, and his artistic success was equal to the first one.

Three singers of importance were heard lately. Specially for the Swedish Radio, Dietrich Fischer-Dieskau recorded Schubert's "Schwanengesang", transmitted here in two programs in October. Masterly vocal production, finished artistry, sparkling variation of moods, and exquisite tone made these recitals leading events.

With her soft and lustrous voice and her winning delivery, the American mezzo-soprano Theresa Greene won a well-deserved triumph at her

first recital here on Oct. 8. She sang Handel, Mozart, Schubert, Wolf, Richard Strauss, and Szymanowski, each with a polished touch.

The young Swedish soprano, Margareta Hallin, on Oct. 10 and 12 offered some of the most enjoyable coloratura singing heard here for quite a time, performing two arias from "The Abduction from the Seraglio" with skill and a soft, rich voice. The concert, in honor of Mozart, was at the Konsertföreningen, with Hans Schmidt-Isserstedt as conductor. On the same occasion the new first violinist of the orchestra, Erich Gruenberg, appeared, playing the solo part in the "Haffner" Serenade. Beautiful tone and fine musicianship won him a large ovation.

The California ballad-singer, William Clauson, re-established himself in Sweden with his first appearance here since 1954. At three recitals to crowded houses in September and October, he showed himself a charming and cultivated artist. His guitar playing was rhythmical and deft, and he had a soft, pleasing voice, with unusual breath control.

From Nov. 3 to 11 the New York City Ballet invaded the Royal Opera House, giving 12 different ballets. The group received enthusiastic comments from the press, stressing mainly the artistic unity of the company and its great technical skill.—Ingrid Sandberg

Sagra Musicale Umbra Held in Perugia

Perugia, Italy.—Perugia's 11th Sagra Musicale Umbra took place in an atmosphere of dignified calm after the hard attacks launched against this year's Venice Festival. Attendance was less high than in previous years, but the public remains one of the most sensitive and attentive in Italy, much more interested in what it is hearing than in the neighbor's new hat.

The Sagra Umbra is essentially a regional festival, and choral and orchestral concerts are arranged in all the nearby cities. This year it was the turn of Gubbio (in the historic Palazzo dei Consoli) and Assisi (at the Franciscan center "Citadella Crestiana"). The programs offered were on a high level in spite of all the financial bargaining, which inevitably precedes any Italian artistic enterprise.

Schumann "Requiem" Heard

The first day saw an orgy of music, the first Italian performances of Schumann's "Requiem" and Schönberg's "Gurre-Lieder". The Schumann work was not led by Paul Kletzki as planned (to precede Beethoven's Ninth Symphony), but was taken over at short notice by René Leibowitz, who conducted both works with practically the same soloists within a few hours of each other.

Schumann's last composition, the "Requiem", is closely related to the austere Mass, Op. 147, which he wrote just before. Only rarely does it show the romantic abandon of the composer's youth. The "Gurre-Lieder" was given a thoroughly competent rendering by Mr. Leibowitz, with fine German soloists (Sebastian Feiersinger, Elsa Maria Matheis, Ruth Sievert, Otto Wiener, Paul Kuen), the

Wiener Singakademie, and the orchestra of the Maggio Musicale Fiorentino.

The Wiener Singakademie, a choir of 30 under the excellent choirmaster Hans Gillesberger, took part in most of the other concerts and gave two programs of Italian and German polyphonic music. A skillfully planned program, which ended with Bach's amazing motet "Singet dem Herrn", began with music by modern Austrian composers. Johann Nepomuk David's Bruckner-inspired "Deutsche Messe", although not liturgical, is closer in its discordant way to tradition than Stephen Heiller's motet "Ach wie nichtig", a fine work with a personal stamp. Its dramatic impetus and unusual declamatory emphasis remind one of Kodaly's "Psalmus Hungaricus".

Well-trained as it is, the choir has a breathiness which is sometimes disturbing, as it obscures the outlines and polyphony of a work.

The choir also took part in a large-scale choral-orchestral concert in the Basilica of San Pietro of two marathon works, an hour and a half each. Most impressive was the second, Jean Françaix's "oratorio fantastique" "L'Apocalypse selon St. Jean", a primarily diatonic score of exemplary simplicity, which achieved its effects as music, not as description. His orchestral texture is fascinating and can both lull and excite. The hardest charge that can be brought against this consistent and tasteful work is that it is a trifle static in spite of the dramatic visions it describes.

Parodi's "Cantata dei Pastori" takes a traditional Neapolitan miracle play and gives it a musical form, hybrid

Aase Nordmo as Leonora in the Stockholm Opera's "Trovatore"



Ingeborg Kjellgren as Donna Elvira in "Don Giovanni"

Photos by Enar Merkel Rydberg



International Report

and never more than background. Bruno Bartolletti led both works with assurance and verve; Maria Manni Jottini gave a crystal-clear performance of Gabriel's pyrotechnics.

It is one of the ironic tragedies of heavily subsidized operatic life in Italy



Marcella Pobbé and Enzo Mascherini in Tchaikovsky's "Maid of Orleans" in Perugia

that a public like Perugia is starved for opera, which it gets only at festival time. The rest of the year the Teatro Morlacchi attracts revues and stage plays. Tchaikovsky's "Maid of Orleans" was given a vociferous welcome this year, in spite of its unfamiliarity, because it could easily be

a repertoire opera. It is a huge, four-act work, old-fashioned in the sense that it uses 18th-century vocal forms but infuses them with passionately romantic meaning. In the often outlandish demands of the vocal writing lies the only real explanation of why the opera has not held the stage. In the abridged version given at Perugia, it was eminently stageworthy, colorful, and well contrasted.

Jonel Perlea, American-Rumanian conductor, led the Maggio Musicale Orchestra well, with a firm stylistic grip on the work. Production on the small stage was intelligently if stiffly handled by Alsatian-born Frank De Quell. By incorporating changing backcloths, projections and gauzes, Enzo Rossi's single set unobtrusively served many purposes.

Marcella Pobbé, as Joan of Arc, put up a mighty performance, which gives her quite a new status among young Italian singers. She was given stalwart support by Fernando Corena in the dramatic, biting role of the father. Serviceable performances were given by Giampiero Malaspina and by Enzo Mascherini, as the rather impassive lover. David Poleri and Belen Amparan, who makes her Metropolitan Opera debut in the fall, played the royal couple with a strong but obvious dose of courage. Miss Amparan's voice had the color of a contralto, stirring and unusual.

—Cynthia Jolly

Guest Conductors Heard With Sydney Symphony

Sydney.—The orchestra took considerable time to settle down after the bewildering events which finally led to Sir Eugene Goossens' resignation and departure just as the 1956 season was due to begin.

Joseph Post, associate conductor of the orchestra, Sir Bernard Heinze, Goossens' recently appointed successor and director of the State Conservatorium; Kurt Woess, Melbourne's resident conductor; and Tibor Paul, Hungarian-born conductor now settled in Sydney, shared among them Goossens' concert dates (some 50 in Sydney alone and a similar number elsewhere in Australia), but none of them succeeded in dispelling the public anxiety over the orchestra's future.

The quality of playing fell considerably below par in spite of all good intentions to preserve the accustomed standards. It would be grossly unfair to blame anybody in particular for this unfortunate state of affairs, least of all the various conductors, for even such a sensitive and stimulating musician as Jean Martinon, conductor of the Lamoureux Orchestra in Paris, who had arrived here early in May, could not obtain entirely satisfactory results.

When half-way through the season Hans Schmidt-Isserstedt from Hamburg flew into Sydney for his second Australian tour within three years, the orchestra, apparently incensed by strong criticism in daily press and musical magazines, rallied around the German conductor, and under his vivid and persuasive leadership it returned temporarily to its usual form.

During his all-too-short stay in Sydney, Mr. Schmidt-Isserstedt scored a very popular success with the Australian premiere of Carl Orff's mes-

meric and, in this writer's opinion, much overrated "Carmina Burana". He also conducted the world premiere of Martinu's Concerto for Oboe and Small Orchestra, composed in 1955 and dedicated to Jiri Tancibudek,

Beethoven Hall Being Rebuilt in Bonn

Mayor Robert Wagner has issued a proclamation that Beethoven Week will be celebrated in New York City from Dec. 3 to 10. As part of the observances the Carl Schurz Memorial Foundation will sponsor a Beethoven sonata recital by Andor Foldes, pianist, in Carnegie Hall on Dec. 5. Proceeds from the event will be donated to the current rebuilding of the Beethoven Concert Hall in Bonn, Germany.

The original Beethoven Hall was destroyed during the last war. Two years ago, an International Committee for the Rebuilding of Beethoven Hall was formed. It included such musicians as Eduard van Beinum, Wilhelm Backhaus, Claudio Arrau, Bruno Walter, Yehudi Menuhin,

principal oboist of the Victorian Symphony and soloist on this occasion.

Martinu, writing in the more relaxed and transparent style of his French days, opens the concerto with a rhapsodic movement, which is followed by improvisations on a theme of captivating melodious character. The finale is based on a gay rhythmic pattern of Slavic origin.

Other first performances for Sydney included the Tenth Symphony by Shostakovich, Vaughan Williams' Eighth Symphony, the Fourth Symphony by the Swiss composer Conrad Beck, all conducted by Sir Bernard Heinze; Hindemith's "Sinfonia Serena" and Mahler's Fifth Symphony, under Tibor Paul; Kodaly's "Peacock" Variations, under Joseph Post; and a number of smaller compositions by Martinon, Fortner, Liebermann, Blacher and Fricker.

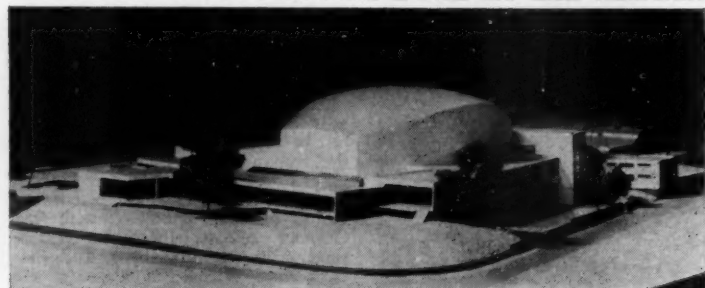
Several renowned overseas artists, most of them appearing as soloists in orchestral concerts as well as in recitals, helped greatly to compensate music-lovers for the somewhat disappointing condition of the orchestra. Paul Badura-Skoda, playing with still deeper insight and stylish perfection than during his first visit a few years ago, was a twice welcome visitor during the Mozart year. Victoria de Los Angeles' magnificent voice aroused the same enthusiasm in Australia as everywhere else in the world, and several additional concerts had to be arranged hastily in order to satisfy popular demand. She brought with her the American pianist Paul Berl as her admirable accompanist. Another distinguished visitor was Mischa Elman, whose exquisite lyrical playing and noble tone fascinated his audiences as much as ever.

The rising generation of young artists was ably represented by the 23-year-old French violinist Christian Ferras and the American pianist Jacob Lateiner. Combining refreshing vitality with mature musical understanding, Mr. Ferras played with the authority of an established master, and it is not difficult to predict that this young Frenchman will soon rank among the foremost violinists of our time. Jacob Lateiner, who had oblig-

Aaron Copland, Mr. Foldes and others. Mr. Foldes began the campaign for funds with a concert in Bonn at that time. The pianist will give other such concerts in Geneva, Switzerland, in January, and in London, in February.

The cornerstone of the new hall was laid last March. It is expected to be completed in the spring of 1958. It will have a concert hall seating 1,400, and three smaller halls. The city of Bonn is contributing over a million dollars towards the construction. The rest of the costs will be paid for by voluntary contributions from all over the world. Contributions in this country can be sent to the Carl Schurz Memorial Foundation, 420 Chestnut St., Philadelphia.

Model of the Beethoven Concert Hall in Bonn now under construction



ingly taken over Eugene Istomin's engagements, when the latter had to return home owing to sudden illness, delighted appreciative audiences with his vivid and sensitively wrought interpretations of works mainly drawn from the traditional classical repertoire. In a series of magnificent and colorful recitals, Vatican organist Fernando Germani exploited the organ's infinite possibilities in registration with un-failing sense for style and atmosphere and confirmed his reputation as one of the major living exponents of the art of organ playing.

Under the management of the Musica Viva Society, various successful chamber-music concerts were given by the Pascal Quartet from Paris, the American LaSalle Quartet, the Robert Masters Quartet, and a number of local groups formed mainly by principals of the orchestra.

—Wolfgang Wagner

Belgrade Opera's Five Novelties

Belgrade.—Many celebrated concert artists are visiting Yugoslavia this season. David Oistrakh came in September and was heard both in recital and as soloist with the Zagreb Philharmonic. He also played in five leading cities. Among the pianists scheduled for visits are Sviatoslav Richter, Monique de la Bruchollerie, Nikita Magaloff, Aldo Ciccolini, Paul Badura-Skoda, and Yuri Bukoff. The Mexican violinist Henryk Shering will visit Yugoslavia for the third time. In January, the Vienna Philharmonic will be heard under Herbert von Karajan.

The Belgrade Opera, which visited Paris and Wiesbaden last season, is giving five novelties this year. Two of them will be native works: Mihovil Logar's "Pokondirena tikva", and Nikola Hercigonja's "Gorski vijenac". Massenet's "Don Quichotte" will have its Yugoslavian premiere with Miroslav Cangalovic in the title role. Maurice Lehmann will come from Paris to direct the production. Oskar Danon, director of the Belgrade Opera, will conduct. The other two new productions will be Mozart's "Entführung aus dem Serail" and Donizetti's "Lucia di Lammermoor".

The Ballet of the Belgrade National Theater is also planning several new productions, among them Boris Blacher's "Otello" and Werner Egk's "Abraxas". Another program will be made up of Tchaikovsky's "Francesca da Rimini", Prokofiev's "L'Enfant Prodigue", and Bartok's "Miraculous Mandarin", all with choreography by Dimitri Parlic and with Kresimir Baranovic conducting. Tchaikovsky's "Sleeping Beauty" will be given with choreography by a guest from Moscow. Many other works will be repeated from last season.

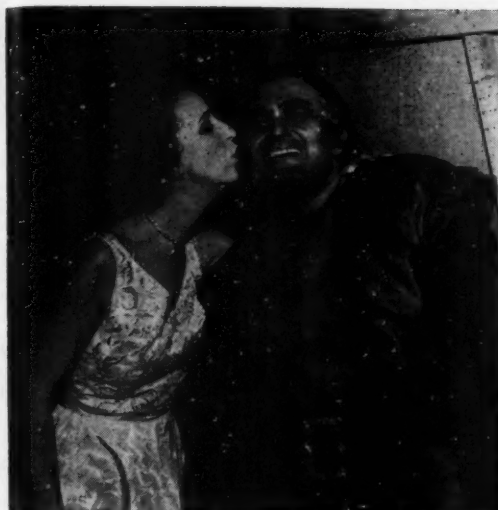
—Dragan Lisac

Krips Signs Contract With Vienna Opera

Vienna.—Josef Krips, conductor, recently signed a three-year contract with the Vienna State Opera. As of the summer of 1957, he will conduct operas in Vienna during a period of three months every year. In June, 1957, he will direct a new presentation of Mozart's "Die Entführung aus dem Serail". Also in the Redoutensaal, Mr. Krips will conduct a performance of "Don Giovanni". In May, 1957, he will direct "Fidelio" in the House on the Ringstrasse.

Leonard Warren's Credo— Humility and Hard Work

By FRANK MERKLING



Leonard Warren receives a congratulatory kiss from Mrs. Warren after his debut at La Scala in Milan, as Rigoletto

Erio Piccagliani

IT WAS the morning after the season's first "Rigoletto", and the Metropolitan Opera awoke to find itself with a headache. Verdi's perdurable work was to be performed again two days later, on Monday, but the artist scheduled to sing the title role on that occasion had fallen ill. Could the first-night baritone, Leonard Warren, sing it again?

Warren was still on the phone when his chic blonde wife, Agatha, opened the door. The Warrens live in five sunny rooms in New York's most impressive postwar apartment house. After he had hung up, the baritone pulled on his jacket, ran a hand through his hair and apologized for the negligible delay. He looked tanned and fit.

"I want to help the Met out in any way I can," he said, proffering a chair in the spacious living room, "but I also want to give the new role my best. It's a real problem." The problem turned out to be that on Monday morning Warren, together with the other principals in the Metropolitan's stellar revival of "Ernani", was slated for the first stage rehearsal. With one exception, none of them had ever performed the early Verdi opera before; it was essential that they sing the rehearsal through. How then could Warren appear as Rigoletto the same day?

Enthusiasm for New Role

"I hope they can find someone else to do it," he went on, his normally animated brown eyes showing concern. He said he was afraid that if this failed, it might be necessary on Monday evening to substitute another opera altogether. Then he turned with enthusiasm to his role in "Ernani": Charles I of Spain, later Charles V of the Holy Roman Empire. It's the third Carlo in his repertoire, the others being Don Carlo in "La Forza del Destino" and Carlo Gérard in "Andrea Chénier". Unlike them, the new character is not a villain. In fact, Warren revealed, in many ways he is quite sympathetic.

"He liked good food, too," the robust baritone pointed out with a familiar grin, as he produced a

sheaf of typewritten pages bearing the fruits of extensive investigation into Carlo's personality and habits. "He was epileptic as a youth, you know. But later on, after his marriage, he gave up epilepsy for gout."

"I don't think I'll have anything," he said, virtuously, leaning back in his chair as Mrs. Warren offered her guest a Martini. "I like it once in a while—but never mixed with singing. Not even as Scarpia. In the second act of 'Tosca' I do eat cold chicken, but in my glass I find only ginger ale or cold tea." His face brightened reminiscently. "In Italy it's different. When I sang the 'Otello' drinking song at La Scala, I discovered that my glass was really being filled with wine. It was almost a disaster!"

Thoughts on Scarpia

The baritone bones up conscientiously on all his characters. He pondered Scarpia, whom he considers a very complicated human being, for five years before singing the role for the first time last season—his only excursion into Puccini to date.

"Scarpia should never be violent," the singer declared with measured conviction, his hands lending active support to his words. "He may be a Sicilian, but he's also a Roman. A gentleman. As you may remember, I didn't chase Tosca around the room in Act II. I pinned her arms behind her back, and then—very gently—I kissed the nape of her neck. Nothing brutal, and yet nothing could be more sensuous." It was Warren's idea, incidentally, to introduce the small supper table into this scene, on the theory that the chamber is after all neither a bedroom nor a dining room but a baron's office. He worked out the details with the Metropolitan's Dino Yannopoulos, the stage director, who shared his opinion.

Warren's most famous role is of course Rigoletto. That morning the music critic of America's leading newspaper had this to say about the title performance of the night before:

"Mr. Warren's Rigoletto was the dominating figure, as he should be.

The American baritone has long since made this role his own, but he is not content with leaving matters where they were in other seasons. He keeps growing as an artist.

"His Rigoletto last night was one of those complete characterizations one rarely encounters in the opera house—action and song so thoroughly joined that they were indivisible. The 'Cortigiani, vil razza', for example, was not an aria by a baritone, superbly sung though it was; it was a profoundly stirring cry from the heart."

First Rigoletto

He sang his first Rigoletto on the Metropolitan stage on short notice one afternoon in 1943, only 15 hours after his first Renato in "Un Ballo in Maschera". A decade later, Warren made his debut at La Scala with his 100th Rigoletto—the only non-Italian ever to have sung the role there. He has appeared as Verdi's hunchbacked jester also in South and Central America and from coast to coast. He has recorded the complete opera for RCA Victor. Eugene Berman's original costume sketches for the current Metropolitan production adorn the dove-colored walls of the Warrens' handsome living room, along with paintings by Carlyle Brown and Bernard Buffet. To thousands of opera-lovers, Leonard Warren is Rigoletto.

"You know, in all my roles I've always had beards on," the baritone observed as we went down in the elevator for lunch, "at least until 'Andrea Chénier'. I think people believe I really look that way! Anyway, they don't know me offstage." This was true in the apartment-house restaurant. Not that it was the time or place for autograph hounds; but among the other diners there was scarcely a single long look of recognition as one of the world's outstanding artists was seated at his table. (It was a table well away from air-conditioning ducts.) What is more, had there been such stares

Motorboating is one of the celebrated baritone's favorite hobbies



Warren would certainly not have noticed them. His modesty of manner reflects a lack of flamboyance in his whole attitude to life.

"A voice is a gift," he said simply at one point while addressing himself to a plate of eggs. The meal was breakfast for him. "A singer has to have humility, because no matter what kind of a gift you have, sooner or later you're going to account for it. I remember my grandfather telling me that, when I was a boy. He was a frail old man, something of a philosopher, and he used to sit me on his knee and feed me raisins and say, 'You know, Leonard, we all carry a sample case as we go through life. One of these days you're going to be carrying that sample under your arm and you're going to have to show it. When the time comes, be prepared to deliver.' He was right. A gift is a great responsibility."

Not Encouraged by Family

Young Leonard grew up and attended school in the Bronx; his father dealt in wholesale furs. His musical leanings were not encouraged; as Warren recently remarked, "No one in my family ever had a musical impulse." After a year at Columbia University night school he reluctantly entered the parental business, managing on the side to study voice at Greenwich House Music School. There followed a year of odd jobs, including that of grease-monkey in a service station. Then, in 1937, the budding singer landed a job with the Radio City Music Hall Glee Club, which at that time numbered Jan Peerce and Robert Weede among its soloists. Between-times he studied voice production with Sidney Dietch. Early in 1938, when Warren asked for two weeks' leave in order to prepare for the Metropolitan Opera Auditions of the Air, which he hoped to enter, he was fired. This hardly signified, however, for he not only entered the famous contest but won it.

Warren is firmly convinced that singers are born, not made. On the other hand, the belief hasn't prevented him from studying constantly to improve his technique, his acting, his understanding of his roles. He has coached every part he has ever sung with Riccardo Picozzi, the Milan maestro with whom he studied for six months in 1938, after winning the auditions, in preparation for his debut at the opera house, the following Jan. 13, as Paolo Albiani in Verdi's "Simon Boccanegra". The 26-year-old baritone learned seven roles during that summer in Italy; the

few arias that had won him a Metropolitan contract were literally all he knew. He also learned of the existence of Agatha Leiffen, another voice student from New York, who three years later became Mrs. Warren.

"I have no favorite role," Warren states, matching a staple question with the singer's stock reply. It was pointed out, though, that he clearly must have a favorite composer. A bust of Verdi stands on the living-room piano, and of his best-known characterizations—Rigoletto, Scarpia, Iago, Falstaff, the three Carlo's, Simon, Germont, Di Luna, Amonasro, Barnaba and Tonio—all but four are by Verdi, Warren grinned.

Verdi Is Specialty

"In the first place," he said, polishing off the last of the eggs, "the bust was a gift. The 1955 Home Furnishings Show put it in what they called the Leonard Warren Room, and when the show was over they gave it to me. It isn't bronze, but it looks like it, doesn't it? Some day we want one that is bronze.

"As for Verdi—well, today is a day of specialists, in every field. If you can do one thing well, good: you're set. You have a specialty. Verdi happens to be mine. Some singers boast that they can sing anything. Not me. I don't claim I can sing every role. But Verdi is right for me, because it's always singing and at the same time always drama. There's so much you can do with Verdi."

The baritone confessed that he loves the legitimate theater and goes whenever he can. When he was in San Francisco this fall for his engagements with the local opera company, he took in the last Bay City performance of Julie Harris in "The Lark", which he described as one of the two greatest thrills he has ever experienced. The other, not unexpectedly, was in Verdi: playing Carlo once to Martinelli's Alvaro in "La Forza del Destino" and being swept away by the great tenor's feeling and intensity as he sang the "Solenne in quest'ora" from a recumbent position.

Worked with De Luca

Warren is deeply interested in operatic acting, both as vocal nuance and physical movement. "When I was in Italy getting ready for my debut, besides singing I studied pantomime, classical ballet—everything. Later I worked for nearly three years with Giuseppe De Luca, discovering something new all the time. I don't have stage fright, ever. Oh, there's a tension before any performance; that's a good thing. But it never hits my throat. You're too much wrapped up in the character you're about to create to think about yourself.

"Lighting interests me especially. You know what the Met lighting department calls me? 'The lighthouse!'" He laughed good-naturedly, and then the expressive

dark eyes grew serious again. "Whatever happens on the stage, there's room for the best in modern acting. All it takes is a little thought, a little preparation. Sure, opera should be restudied, but never just for the sake of change. A new production must always be an improvement over the old." Warren is not in favor of opera in translation.

Ideas About Iago

"Some day I'd like to play Iago's crucial scene with my back to the audience. I see him as completely two-faced and subtle—mean on one side, easy and ingratiating on the other. The only side he shows Otello is the second. I think it would be a wonderful effect to have his true nature revealed entirely in his victim's face. As Iago lets his insinuations drop, one by one, the audience would see only the result: Otello suspicious at first, then horrified, then wretched, and finally in a rage."

The big man sitting at the restaurant table in the dark blue suit and bow tie spoke quietly and deliberately, but his eyes, hands and whole being caught you up in the same concentration of purpose that is transmitted across the footlights. Here was the born singing actor—born and not made—and I couldn't refrain from saying so. Again Warren's eyes twinkled.

"There was a performance in São Paulo once when they thought I was the best singing actor they'd ever seen! Not 'Otello'; this was the end of 'Trovatore'. As Di Luna, I ordered the guards to drag Manrico off to his execution. Instead, they started to take me off. I must have struggled very realistically. I didn't know a word of Portuguese, so that was easy. Well, the curtain came down fast that night, and through it I could hear Mrs. Warren, sitting in a box, laughing her head off."

Gift from Mrs. Warren

It is doubtful whether Mrs. Warren, who bestows a present upon her husband after every new role, decided that that was the occasion for another one. But after the baritone's first "Andrea Chenier" she presented him with a canary named, naturally, Carlo. It supplies a lemon-yellow accent near the piano, in contrast to the mellow golden wood of the Warrens' living-room pieces, which include a formidable TV-hi-fi combination that dominates most of one mirrored wall. They actually listen to this, the singer will tell you, explaining that they have a doctor friend whose pleasure it is to retire to a soundproof room where, via the most elaborate equipment, the finest recordings are reproduced in the form of serpentine squiggles on an oscillograph screen—and not a sound is heard.

"He's crazy," said Warren indulgently, adding that most of their friends are in this category. His broad grin faded like a Cheshire cat's, however, when he caught sight of the time. In half an hour

he was due at the Metropolitan for the "Ernani" soloists' first run-through of the score with Dimitri Mitropoulos, the conductor.

As we left the restaurant, the man who would be Charles V answered a culinary query by disclosing that he has a fondness for outdoor cookery—"barbecues, lamb and venison, roasts and grills. I like to marinate my meats." Going up in the elevator, the singer acclaimed for his interpretations of heroes and villains identified his hobbies, on request, as (1) piloting "The Troubadour", a cabin cruiser, from his house on the water at Greenwich, which has been flooded five times, (2) fishing, and (3) tink-

ering with just about anything mechanical but especially the radio-telephone he has installed on the boat. One is not surprised to learn that in addition to the great baritone roles Warren has recorded sea chanties and Kipling songs.

Back in the apartment, I noticed a copy of a book called "Opera as Drama" lying on the desk. Warren donned a black fedora and cape-like gray topcoat, picked up a briefcase and kissed his wife goodbye. When the two of us had again descended to street level, he shook my hand and got into a taxi.

"I just hope they find a substitute for Monday night," he repeated before the door closed.

New Type of Programming By San Antonio Symphony

San Antonio.—Two important concerts preceded the grand opening of the San Antonio Symphony this fall. Long known for bringing the best in chamber music to this city, the San Antonio Chamber Music Society presented the Quintetto Boccherini from Rome on Oct. 25th. A capacity audience enjoyed the group's beautiful blending and tone quality throughout the program, especially in Schubert's C major Quintet. The Tuesday Musical Club presented the second concert of the season with Yi-Kwei Sze, Chinese bass-baritone, accompanied by his charming wife at the piano. These two gifted artists completely captivated their audience in a program featuring the music of Handel, Purcell, Beethoven, and Mozart. A group by Poulenc, Rachmaninoff, Verdi and Rossini was followed by folk songs, both Chinese and American in origin.

Victor Allesandro has added a new angle to the programming of the San Antonio Symphony this year. Instead of one long intermission in the middle of the concert, he has divided the evening into three timed groups; one featuring new music; the second of classical works; the last group ending the concert in a lighter vein. This arrangement is directed at pleasing the encompassing tastes of the five to 6,000 music-lovers who attend each Saturday evening.

Allesandro Conducts

The grand opening on Saturday, Nov. 3, lived up to all that has grown to be expected in San Antonio. The orchestra, under the baton of Mr. Allesandro, played the varied program with spirit and finesse. An opening group included the "Fanfare" by Copland and "Roman Festivals" by Respighi. Part two began with Tchaikovsky's Symphony No. 4 and introduced guest artist Richard Tucker in "Sound an alarm" from "Judas Macabaeus" and an aria from Verdi's "A Masked Ball". The last group consisted of arias from "La Bohème", "Rigoletto", and the "Mattiinata" by Leoncavallo. Mr. Tucker's beautiful singing and consummate artistry were warmly applauded. The program ended with Gershwin's "An American in Paris".

The Japanese came to San Antonio on Nov. 11 with their portrayal of Gilbert and Sullivan's "The Mikado", sponsored by the San Antonio Symphony as the second concert on its regular series. The orchestra in the pit was ably directed by Allen Jensen, conductor of the Fujiwara Opera

Company of Japan. The work was presented with grace, charm, and beautiful costumes. Voices were good, especially Masako Toda as the Yum Yum and Takao Tuda in the title role. But the diction was far from perfect and turned the delightful English satire into what might be called an international experiment.

Iturbi Is Guest

Jose Iturbi was guest artist on the third of the symphony series. After the orchestra opened with the spirited Overture to "The Bartered Bride", Mr. Iturbi played Mozart's Concerto in E flat with flawless technique and what seemed to be effortless ease. Part two consisted of Stravinsky's suite from the ballet "Petrouchka". The entertaining but demanding work was expertly played and warmly received. Mr. Iturbi returned to the stage after this, not as a pianist but as conductor. He led the orchestra in one of his own compositions, "Seguidillas", followed by the more familiar "Three Cornered Hat" dances by Falla. His virtuosity both as conductor and composer was assured by enthusiastic applause and many curtain calls.

For the second year, groups from the San Antonio Symphony have gathered to present chamber music. This year, under the name of "The Musicians Guild of San Antonio", they are offering a series called "Meet Chamber Music". They will present concerts on five Sunday evenings in the Loftin Student Center at San Antonio College. —Helen Seagle

Albuquerque Symphony Marks Anniversary

Albuquerque.—This is a year of anniversaries for the Albuquerque Civic Symphony. The orchestra initiated its 25th season on Oct. 13 under the direction of its permanent conductor, Hans Lange. A portion of the concert was conducted by the orchestra's founder, Grace Thompson Edmister. Mrs. Edmister, now a resident of Columbus, Ohio, was the conductor of the civic symphony during its first ten seasons.

Guest artists for the current season include Claudio Arrau and Joan Orlebeke, pianists; George Robert and Morton Schoenfeld, duo-pianists; Joyce Flissler, violinist; and Nicolay Timofeyew, tenor.

This year Mr. Lange is celebrating his 30th anniversary as a conductor. —Jay W. Grear

Personalities

Bruno Walter has been awarded the Mozart Ring, an award created by the Austrian Ministry of Education in the 1956 Mozart memorial year for outstanding performances in the fields of creative art and artistic interpretation. Mr. Walter is the first artist to be so honored.

Jean Madeira, who sang the title role in the Vienna State Opera's new production of "Carmen", is one of the principal organizers of a welfare project for Hungarian students recently escaped from Soviet troops. Miss Madeira turned her Vienna home into a headquarters for the organization, which collects money



Gopal Chitra Kyter

Claudio Arrau is presented with an ivory figure of an ancient goddess of music, following his benefit recital for the Nehru Fund in New Delhi, India

and clothing for the refugees; organized a benefit concert; and donated a large part of her salary from the Vienna Opera toward the project.

Zino Francescatti and **Francesco Molinari-Pradelli** have been fulfilling their scheduled commitments in Israel despite official requests to evacuate dangerous areas in the Middle East. When Artur Balsam, Mr. Francescatti's accompanist, was unable to reach Israel in time for a scheduled concert, the violin recital was replaced by an orchestral concert, under Mr. Molinari-Pradelli's direction, with Mr. Francescatti appearing as soloist.

Dorothy Warenskjold portrayed a leading dramatic role when she appeared on Mutual's "Family Theater" broadcast on Nov. 14. She played a school teacher in the John T. Kelley drama "Slap in the Face".

Jan Peerce and his family were visited in his New Rochelle home by Edward R. Murrow on the "Person-to-Person" television program over CBS-TV on Nov. 16.

Camilla Williams sang the title role in "Aida" with the Vienna State Opera on Nov. 18. She will also appear as "Aida" in Bern, in a concert version in Cologne, and on a Munich radio broadcast. The soprano also appeared as Butterfly with the Vienna Volksoper on Nov. 14. Her other European engagements during November and December include concerts in Vienna, Stuttgart, Mannheim, and Rome, and broadcast appearances from Vienna, Stuttgart, and Baden-Baden.

Paul Ulanowsky suffered a mild heart attack an hour after accompan-

ing Irmgard Seefried in a recital on Nov. 18 in San Francisco. Mr. Ulanowsky is expected to remain in the Stanford Hospital for several weeks.

Nathan Milstein after his recital on Nov. 2 in Paris was honored by the French Republic, when he was made a Chevalier of the Legion of Honor for his achievements as "an outstanding American artist". The Paris Conservatoire presented him with a miniature of the medal set with diamonds and emeralds. The violinist was scheduled to appear on "Person-to-Person" on Nov. 23 over CBS Television.

Arlene Stone will appear as guest soprano with the Berlin Opera Company on Nov. 27 in the role of Mimi in "La Bohème". Miss Stone is presently singing leading roles with the Mannheim National Opera.

Ernest Gebert, conductor of the Inglewood (Los Angeles) Symphony, has been made an honorary member of the Bruckner Society of America for his performances of the composer's works in the United States and abroad. The conductor recently returned from a three-month tour of guest conducting in Europe.

Aldo Parisot has just purchased the last Stradivarius instrument, a cello, which was made in 1730. This instrument was owned by Emanuel Feuermann until his death and then sold to Russell Kingman. Mr. Parisot played the instrument, which has not been used for 16 years, in his appearance with the New York Philharmonic-Symphony on Nov. 24.

Gloria Davy is planning to spend another season concertizing in Europe. In addition to her concert appearances in Germany, Switzerland, and Italy, she will sing Aida in Bologna, Bari, Nice, and in several performances in Yugoslavia.

Italo Tajo has been engaged to take over the role created by Ezio Pinza in the Broadway musical "Fanny". He will join the cast on Dec. 4.

Beatrice Krebs has left for a year of study and performing in Germany as a recipient of a special study grant from the German government.

Eugene List, seated left, is joined by executives and volunteer workers of the Schumann Memorial Foundation, after he gave the first in the foundation's concerts this season, in the new Wadsworth Auditorium at the Genesee (N.Y.) State Teacher's College



Gregor Piatigorsky recently returned to the United States after a good-will tour of the Far East sponsored by the United States State Department. He has now begun an American tour that will take him to virtually every major city in the country before the season is over.

Julius Katchen is now on a six-month tour of the Far East that includes appearances in Burma, India, Indonesia, Japan, Australia, and New Zealand.

Gregory Simms sang the role of the Thief in the revival of the early Rossini opera "L'occasione fa il ladro" in Siena last September. The baritone has given numerous concerts and television programs all over Europe, including appearances in Italy, Spain, Portugal, Belgium, and Germany.

Robert Mueller will perform Norman Dello Joio's Sonata No. 3 on his European tour, which takes him to all the capitals of Western Europe.

Marian Anderson has just ended a European tour that included engagements in Sweden, Norway, Denmark, Finland, West Germany, Holland, England, and Portugal.

Fritz Mahler introduced "Medea's Meditation and Dance of Vengeance" by Samuel Barber for the first time this summer in four European music centers—Oslo, Vienna, Paris, and Hamburg. The Hamburg Norddeutscher Rundfunk concert also included the Third Symphony by Roy Harris.

Lawrence Winters left recently for Germany to join the Hamburg State Opera. Mr. Winters will be on leave of absence from the New York City Opera for his Hamburg engagement and for some later appearances with the Royal Opera of Stockholm.

Robert Price has been awarded an Adenauer Scholarship for a year's study in Munich by the German government.



Maria Jeannette

Nell Rankin takes time out from her performances with the San Francisco Opera to visit her pet jaguar, now grown to over 300 pounds and being trained for film work

William Clauson is in the midst of a tour of 80 engagements in the Scandinavian countries. Prior to his return on March 15 to the United States, Mr. Clauson will tour Spain, Portugal, Italy, and France; and will fill engagements in the West Indies.

In June he flies to the Orient to appear in Malaya and Indonesia, among other countries, and will make a four-month tour of Australia and New Zealand.

Howard Mitchell has been awarded by the National Music Council its annual Conductor Citation for distinguished services to American music



Mobile Press Photo

Virginia MacWatters sings an aria from "Fledermaus" at the Opera Ball sponsored by the Mobile (Ala.) Opera Guild Auxiliary. With the soprano is Dr. George Newburn

during the 1955-56 season. This is the third time Mr. Mitchell has received the award.

Joseph Rosenstock will conduct 50 concerts, radio and television broadcasts in Japan this season. In Tokyo he will again conduct the NHK Symphony in its winter subscription series. Among the works he will conduct is Bartok's "Bluebeard's Castle" in a Japanese translation.

Olive Middleton has sung many leading roles for Opera Workshop, Inc., New York City, a non-profit educational program for the advancement of opera and new operatic students. She has appeared in "La Bohème", "Aida", "Otello", and "Il Trovatore", among others.

Blanche Thebom, during her series of guest appearances with the Royal Opera in Stockholm, was awarded the Order of Vasa by Sweden's Queen Louise. Miss Thebom was the first foreign woman artist to receive this decoration.

Jean Leon Destine and his Haitian Dance Company filled engagements in Mexico, Cuba, Haiti, and other Central American countries, following a European tour that included Paris, Brussels, Madrid, and Italy.

Roman Totenberg recently performed in a concert for the benefit of the Albert Schweitzer hospital in Africa.

Regina Resnik will sing Klytemnestra when the NBC-TV Opera Company presents Strauss's "Elektra" in color next spring. Next February, the Metropolitan Opera mezzo-soprano will be heard in the New York premiere of Prokofiev's "The Ugly Duckling", for the New York Philharmonic-Symphony's Young People's series. She will also sing Carmen in San Francisco for the Cosmopolitan Opera Company, with Ramon Vinay as Don José.



Mephisto's Musings

War Casualty

It seems that members of the Municipal Choir of Worthing, Sussex, refused to sing the grand chorus from Verdi's "Aida" because it begins with the words, "Glory to Egypt's mighty gods. . .". England at the time was sending troops into the Suez area. In its place the conductor, James Kershaw, substituted a choral selection from Nicolai's "The Merry Wives of Windsor", which has a non-belligerent domestic setting and doesn't sing the praises of a foe.

Well, this kind of musical nationalism has flexed its muscles before. German music was tabu here during the First World War, and it has had its enemies elsewhere since then, too. But these things blow over, fortunately. We only hope the worthy singers in Sussex won't forget that poor Verdi had little to do with the Suez Canal dispute. What's more, some circles might consider the whole opera pretty much an Italian dish, sprinkled with distilled oriental seasoning.

More Ambassadors

We're learning more and more as a country that our artists and cultural figures can be effective ambassadors of good will to foreign friends. What's more, they are proving to the world that the United States enjoys a life in the arts of no mean quality. We aren't simply a nation of machines without sensitivities.

The American National Theater and Academy has been a key organization in furthering this program. One of its sponsored groups, the New York Woodwind Quintet, returned recently from a ten-week tour of South America which pointed up its effectiveness. The ensemble went with a special aim—to introduce to Latin American audiences chamber music for winds written by North American composers. They brought works by Samuel Barber, Alvin Etler, Ingolf Dahl, Irving Fine, Robert McBride, Alec Wilder, and others with them and found they were all new to people below the equator.

If this group's reception was at all typical, we should consider the project a diplomatic gem. The ensemble's reputation spread through the continent ahead of it and bookings mounted beyond expectations. Audiences were large and enthusiastic, and included not only adults but college students and school children—for whom they gave

special demonstration - performances—as well.

Naturally there were the parties, receptions, and banquets which go with tours. There were also gratifying contacts with South American composers and an interchange of ideas on music. But most important, the artists feel, was the fact that Latin America was this much more stimulated to look to its northern neighbors as a cultural center. The quintet found sophisticated, cosmopolitan audiences along its route; it also found strong cultural competition provided by troupes from communist countries, such as the excellent Peking Opera Company, which was touring at the same time. This only emphasized the need for our cultural exchange in a period when the battle of world forces is being fought on new fronts.

We say bravo to the quintet and to ANTA. But let's not stop here. It's time to realize a good thing when we've found it and to expand this program.

Hisses and Cranks

Ernst Toch, whose Third Symphony had its first performance in New York by the Pittsburgh Symphony under William Steinberg, (See page 26) is a man with an inquiring mind. Inquisitive enough to have taught himself composition in his youth with, as he says, those wonderful off-the-scene teachers, Bach and Mozart. Searching, too, so that he approaches composing with an imaginative ear and a sense for freshness.

These faculties came to the fore when the Third Symphony was under way. By a genuine musical impulse, not an eye for "gimmicks", his ear dictated sounds that simply didn't exist among conventional instruments. There was nothing to do but invent new ones, and so he did, also noting their description in the score. The results were two additions to the percussion section—both played backstage—a carbon-dioxide tank which gives off a hissing sound through its valve, and an octagonal wooden box, about four feet across, filled with croquet balls and turned by a crank. Other instruments called for exist but were hard to come by, such as tuned glass balls and a glass harmonica. For practical reasons, these had to be replaced by a vibraphone, which later in the score had its own part. And different uses of both a Hammond and a pipe organ were made, each for its special timbre.

Use of odd sounds is hardly new in this century. George Antheil, self-styled "Bad Boy of Music", used an airplane propeller in his "Ballet Mécanique". Edgar Varèse air-raid sirens in "Ionization"—and so goes a long list. Such is the stuff of invention, it's rarely tame.

Not Bargain Basement

"Carmen" has been given by opera companies the world over, but I venture to guess that Saks Fifth Avenue was the first department store to present it, when on Sept. 21 in the Grand Ballroom of the Sheraton-Astor Hotel a performance of the perennial favorite took place before an enthusiastic audience of some 3,000 people. With Helen Rovell in the title role and the Saks Fifth Avenue Choral Group (composed mainly of the firm's employees), "Carmen" was produced as part of the SFA Star Revue, which was produced by Nord Cornell, an executive in the company.

It was an extravagant production, the scenery made by employees in the store, but it was also a successful one, for another operatic production, either "La Bohème" or "La Traviata", is planned for next year. I find the Saks project a most encouraging sign, for not only does it give members of the company the chance to express their talents but also it offers another opportunity in a field that is all too narrow for operatic singers to gain needed experience. Let's hope that other firms will follow Saks's example.

Graham on TV

Just when I had decided that television was wholly on my side in my war against culture, one of my imps reported an experience at the Martha Graham School for Contemporary Dance the other evening that shook my complacency. In fact, a great many things have been happening lately that threaten to make television a good influence; and I am feeling seriously perturbed.

The B. de Rothschild Foundation presented Martha Graham and her Company in a performance of the dances created by her for a film for educational-television audiences. They were of breathtaking beauty. It was in Holland, in 1954, that Miss Graham first offered a public demonstration with her company of the basic exercises of Graham technique. It proved enormously popular. A year later, on her tour of the Orient, this "exercice de style", as it had been dubbed in Paris, became an integral part of her programs and once again proved to have a tremendous public appeal. Upon her return home, Miss Graham agreed to record this demonstration of technique, and redesigned it as a series of dance sequences suited for filming.

The performance was given in the studio theater, as it appears in the film. Miss Graham appeared as narrator and contrived to give

a compelling performance herself without ever violating the natural artistic boundaries of her role. The dances were performed by Yuriko, Helen McGehee, Mary Hinkson, Ethel Winter, Miriam Cole, Ellen Siegel, Robert Cohan, Bertram Ross, Stuart Hodes, David Wood, and Gene McDonald. They formed a group that could not be surpassed in the dance world of today in any respect—brilliance and power of technique, artistic dedication, or sense of theater. Cameron McCosh played his music for the dances, as he does in the film.

For good measure, the audience was also treated to a performance of the Sarabande from "Dark Meadow", and "Diversion of Angels". For these, Eugene Lester was at the piano. It was deeply moving to see these young artists in a demonstration of the movement and methods of composition that have gone into Miss Graham's masterpieces. The value of this film will be inestimable, especially to those unfortunates of future generations to whom her art would become merely a legend, were it not for such means of recording it.

Canceled Stamps

"The best laid schemes o'mice and men gang aft a-gley" even on musical postage stamps! Feeling (no doubt) that Mozart had been reaping all of the honors in 1956 with the bicentennial of his birth, the government of East Germany decided to mark the hundredth anniversary of Schumann's death with a new postage stamp. With praiseworthy ingenuity, a stamp was designed with a portrait of Schumann set against a background of a page of music. It was duly issued, when, to the horror of the authorities, it was discovered that the Schumann manuscript in the background was not Schumann, but (quite plainly decipherable) the "Ständchen" of Schubert! The stamp was hastily withdrawn. Let us hope that another will soon be issued—in belated justice to poor Schumann. In 1997, the Schubert stamp will probably be checked with a microscope!



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Artists and Management

Columbia Artists Organizes New Theater League

Columbia Artists Management, Inc., has announced through Frederick C. Schang, president, the organization and incorporation of a new affiliated company, The Broadway Theater League, Inc., the purpose of which will be to develop organized theatrical audiences in major cities from coast to coast which do not at present have

O. O. Bottorff, former president and co-owner of National Concert and Artists Corporation and of Civic Concert Service, Inc., has accepted the presidency of the new company and will serve also as its senior executive officer. Mr. Schang is chairman of the board and Herbert O. Fox is vice-chairman. Ruth O'Neill will be treas-



Warren Rothchild

Executives of the new Broadway Theater League: left to right, O. O. Bottorff, president; Herbert O. Fox, vice-chairman of the board; Ruth O'Neill, treasurer; and Frederick C. Schang, chairman of the board

a successful theatrical subscription season.

A minimum of four Broadway plays, provided by leading New York producers, will be presented each season by local leagues on a membership basis. No single tickets will be sold. Membership dues will be established at a modest figure in order to appeal to the largest possible potential audience.

The new corporation will assist each city in the organization of a local Broadway Theater League on a non-profit membership plan, and will utilize all of the techniques successfully developed by the organized audience movement in the concert field.

Opera Excerpts Listed For Sullivan TV Show

The Ed Sullivan television show concluded arrangements with the Metropolitan Opera Association on Nov. 8 for a series of appearances by Metropolitan stars and conductors in excerpts from five famous operas. The first in the series took place Nov. 25, with a scene from the second act of "Tosca". Maria Meneghini Callas played the title role and George London the Scarpia. Dimitri Mitropoulos conducted the performance, which was staged by Dino Yannopoulos.

The second opera telecast is scheduled for Jan. 25, when Dorothy Kirsten and Mario Del Monaco will be presented in a scene from "Madama Butterfly". Renata Tebaldi will appear in March, possibly singing a scene from "Andrea Chenier" with Richard Tucker. Further details for performances in February and April have not been completed.

The opera excerpts will be staged in

the television studio where the Sullivan program originates. John Guttman, assistant manager of the Metropolitan, will be the producer. Stage managers will be those who are responsible for the staging of performances at the opera house.

Mr. Fox and Miss O'Neill both are vice-presidents of Columbia. Also slated for posts in the new company are Michael Ries, formerly a producer for the Voice of America and currently a representative for Community Concerts, and William Putsch, also of Community Concerts and currently the producer of the Totem Pole Theater, one of the leading straw-hat theater operations.

The first Broadway Theater League is now in the process of being organized in New Orleans, La., under the sponsorship of the New Orleans Opera Guild, Inc., Mrs. E. B. Ludwig, president. Formation of other leagues in major cities will be announced shortly.

the television studio where the Sullivan program originates. John Guttman, assistant manager of the Metropolitan, will be the producer. Stage managers will be those who are responsible for the staging of performances at the opera house.

Tourel, Sebastian Sign with Barrett

Herbert Barrett has announced that Jennie Tourel, mezzo-soprano, and John Sebastian, harmonica virtuoso, will appear under his management beginning next June. Bookings for the two artists for next season are now in progress.

Miss Tourel will fulfill her current commitments to her long-time management, Columbia Artists, for the remainder of this season. In the spring she will leave for her annual tour of Europe and her fourth tour of Israel.

Mr. Sebastian was seen on the "Omnibus" television program on Nov. 25, after which he left for an

18-week tour of the Far East. Next season, in addition to recital appearances, Mr. Sebastian will introduce new works specially written for harmonica and orchestra by Villa-Lobos and Tcherepnin.

Hurok Signs Artists For TV Festival

Six singers and instrumentalists have been engaged to appear on the "Festival of Music" to be televised in color over the National Broadcasting Company network on Monday, Dec. 10. They are Marian Anderson, Boris Christoff, Victoria de los Angeles, Artur Rubinstein, Andres Segovia, and Richard Tucker. Alfred Wallenstein will conduct the Symphony of the Air in the Sol Hurok production, which also will feature a large chorus and a corps de ballet.

Miss de los Angeles and Mr. Tucker will sing selections from the first act of "La Traviata". They will be assisted by the chorus and ballet.

Mr. Segovia will play several of his own compositions for guitar. Miss Anderson will return to the "Festival of Music" to sing several spirituals.

Mr. Rubinstein, who also appeared on the first program, will offer Rachmaninoff's "Rhapsody on a Theme of Paganini". Mr. Christoff will sing the title role in excerpts from the third act of "Boris Godunoff".

Cosmetto To Present Sylvia Marlowe

Sylvia Marlowe, harpsichordist, has come under the Cosmetto management for 1957-58. Last season Miss Marlowe toured the Far East under ANTA sponsorship, the first solo musician to do so. 1957-58 plans call for a South American tour in the summer, Europe in the early fall, and concerts and recordings in America afterwards.

Wilford Associates Lists New Ensemble

The New York Chamber Ensemble, composed of members of the New York Philharmonic-Symphony, will be available for limited engagements during the 1957-58 season under the management of Ronald A. Wilford Associates. The group specializes in rarely heard works from the standard and contemporary repertoire and has been under the guidance of Dimitri Mitropoulos since its inception.

Jennie Tourel, mezzo-soprano, now under Barrett management



Bender

Also booked for an American tour under Wilford management are the Dublin Players, who will appear here during the 1957-58 season. Negotiations are in process for a television appearance by Marcel Marceau with a major network spectacular program.

Metropolitan To Stage Eugen Oegin

A new production in English of Tchaikovsky's "Eugen Oegin" will open the 1957-58 season at the Metropolitan Opera on Monday evening, Oct. 28. Dimitri Mitropoulos will conduct and Peter Brook is being sought as stage director. Mr. Brook directed the Metropolitan's revival of "Faust" in 1953.

An all-American cast is expected for the production. George London will have the title role, and others in the cast will be Lucine Amara, Rosalind Elias, Richard Tucker, and Giorgio Tozzi.

"Eugen Oegin" has not been heard at the Metropolitan since the season of 1920-21. Its first performance was on March 24, 1920, in Italian, under the direction of Artur Bodanzky with Claudia Muzio, Giovanni Martinelli, and Giuseppe De Luca.

The work was given by the New York City Opera in the fall of 1946.

Samuel Barber's "Vanessa" will be presented in the 1957-58 season by the Metropolitan Opera. It will be the first full-length opera by an American-born composer to be introduced to the company's repertory since Howard Hanson's "Merry Mount" in 1934.

"Vanessa" has a libretto by Gian-Carlo Menotti, who will stage the work. This will be a return to the Metropolitan in a new capacity by Mr. Menotti. Twice he has been represented there as a composer by two of his own short operas. His comic "Amelia Goes to the Ball" was given in March, 1938, and his serious "The Island God" in February, 1942.

Walter Brown Leaves Columbia

Columbia Artists Management, Inc., announces the purchase of the stock of Walter P. Brown and his severance as an executive vice president of the company. Mr. Brown, a former newspaperman and Lieutenant Colonel in the United States Air Force, has been associated with Columbia Artists for 20 years, the last six years in the Coppicus, Schang and Brown Division.

John Sebastian, harmonica virtuoso, also with Barrett



OPERA at the Metropolitan

(Continued from page 3)

tion of pomp, grandeur and sonorous vocal and instrumental sound, that "Aida" demands above all else. It was one of those ebullient evenings when no one could complain about not getting his money's worth. —R. E.



Photos by Frank Lerner

Geoffrey Holder in the "Aida" ballet

Don Pasquale and Soirée

Nov. 14.—Though, in general, this performance of "Don Pasquale" was not too felicitous, it was notable for Laurel Hurley's first appearance at the Metropolitan as Norina. Charming in appearance, Miss Hurley sang with vivaciousness, bravura, and pure tone. Though her voice did not always carry in the ensembles, she wisely never forced it, and later in the performance, particularly in her duet with Ernesto in the final scene, she spun out the most pleasing of pianissimos. Her acting was just as outstanding. It projected with equal ease Norina's temperamental outbursts and her tenderness for Ernesto.

Another new member to the cast was Enzo Sordello, who sang Dr. Malatesta for the first time at the Metropolitan. His portrayal was somewhat disappointing in that it missed much of the mischievousness of the doctor's character, and his singing, though his tones were pleasant, was often on the rough side.

Completing the cast were Fernando Corena, as Don Pasquale; Cesare Valletti, as Ernesto; and Alessio De Paolis, as a Notary. The orchestra, under Thomas Schippers, was not at its best, lacking the necessary tonal brightness and spirit.

Contrary to the Metropolitan's previous practice, "Soirée" followed "Don Pasquale". This sequence seemed a mistake, for the ballet is much better as a curtain-raiser. In "Soirée" were Mary Ellen Moylan, Margaret Black, Pierre Lacotte, and Vitorio Korjhan in leading roles. Mr. Schippers conducted. —F. M., Jr.

Tosca

Nov. 15.—The most uproarious reception accorded any opera performance in New York within recent memory all but engulfed the first "Tosca" of the season, which starred Maria Meneghini Callas in the title role (the only role besides Norma in which she has been heard here thus far), with George London as Scarpia, Giuseppe Campora as Cavaradossi, and, at the conductor's desk, Dimitri Mitropoulos. It was one of those rare evenings

in the theater when performers and audiences are in direct communication and full rapport with each other. Each alternately spurred the other to ever-greater heights of expressiveness and response in the unfolding of Puccini's grisly drama until the players literally had given their all and the spectators had achieved catharsis in billowing applause, cheers and countless curtain calls which only the lowering of the fire curtain finally brought to an end.

Much of the excitement, of course, was generated by this first appearance of Miss Callas as Tosca. But there were ovations for everyone. From the moment of his sudden, breath-taking entrance like the black angel of death, Mr. London received wave after wave of applause for the intensity and the evil grandeur of his impersonation. Not for a second did he relax his grim portrayal of the lustful, murderous tyrant, and his vocal performance matched the visual one at every turn. Mr. Campora, young and handsome as any Mario Cavaradossi could hope to be, gave a gripping performance as the defiant prisoner in Act II, and his convulsion and collapse before the firing squad in the finale was shockingly realistic. Meanwhile he sang, in his "E lucevan le stelle" the stentorian "Vittoria!" and elsewhere, with a pure, lovely quality, perfect intonation and immense power when required. He too was applauded to the echo. Also on the receiving end of a prolonged ovation, at the beginning of the third act, was Dimitri Mitropoulos for the thrust, the color and the heavily underscored dynamics of his direction, not only of the orchestra but of the whole production. His was a torrid, sometimes eccentric, but dramatically defensible reading which made most others sound downright ramby-pamby.

As for Miss Callas, she revealed again, only more so, that she is one of the greatest dramatic singers of our time. Her Tosca—coldly beautiful and almost bonily slender—was by turns a rather shrewish minx, a passionate Latin woman of mercurial temperament fully capable of the impulsive murder, and a tender young girl eager for Mario's love. It was a fiery, yet not warm, characterization. It was Miss Callas' own image of the

A scene from the first act of "Tosca", with Maria Meneghini Callas in the title role and Giuseppe Campora as Cavaradossi



intonation. As a matter of fact, Miss Callas used the voice as an extension, a tool of her dramatic projection, and few will deny that she did it with stunning effectiveness. When she had only to sing, as in the "Vissi d'arte", the voice could be quite beautiful, especially in the middle and low range and in mezza voce.

In the supporting roles, Fernando Corena was a droll, but happily restrained, Sacristan; Alessio De Paolis played with his inimitable artistry the cringing Spoletta; and Clifford Harvuot was the convincingly unnerved escapee, Angelotti. Others in the cast were George Cehanovsky, Louis Sgarro and the boy soprano, George Keith.

It would be easy to find a number of finicking faults with this production from a pedantic point of view—even from a purely musical point of view. But much more readily be forgiven in deference to the total artistic and theatrical effect, which, after all, is the only really important consideration. "Tosca", thrice-familiar though it is, was tremendously impressive and exciting as set forth here, and all credit must be given to the sound talents and instincts which brought it about, let the chips of carping criticism fall where they may. —R. E.

Il Trovatore

Nov. 16.—This performance of "Il Trovatore" saw Antonietta Stella and Carlo Bergonzi making their first appearances as Leonora and Manrico. In all truth, they had a difficult assignment, for Fedora Barbieri walked away with the evening's honors, creating a character of real proportions from the meaty part of Azucena.

Miss Stella used her large and smooth voice effectively through most of the role, except for a tendency to be strident and sharp in her top register. Middle and low tones were beautifully formed, and much of her best singing came in soft, lyrical passages, notably in the convent scene of the second act. As the evening wore on she became a more convincing actress, leaving aside some artificial stage clichés and bringing real personal feeling to the tragic evolution of the role.

Mr. Bergonzi's singing was controlled and pleasant throughout but a tendency towards breathiness spoiled some of its effect. He was a convincing character, particularly as the opera developed and he outgrew an early stiffness on the stage. The

"L'onda de' suoni mistici", the duet in the third act, was beautifully matched in tone and ensemble.

Max Rudolf conducted a well-paced performance, also distinguished by clean choral work, to an enthusiastic house. —D. M. E.

Die Meistersinger

Nov. 17.—In the third performance this season of Wagner's opera, Lisa Della Casa returned to the role of Eva. Radiantly lovely to look at, she created a demure, quiet, characterization. She sang with an unfailingly clear tone that was often a luscious one, too. It was an Eva that fitted charmingly into the Metropolitan's excellent production of the opera, so lovingly and glowingly conducted by Fritz Stiedry. Other leading roles in the presentation were taken by Otto Edelmann, as Sachs; Albert Da Costa, as Walther; Martha Lipton, as Magdalene; Giorgio Tozzi, as Pogner; Gerhard Pechner, as Beckmesser; John Brownlee, as Kothner; and Paul Franke, as David. —R. A. E.

Other Performances

In a repetition of "Rigoletto" on Nov. 12, Robert Merrill sang the title role for the first time this season, and Giulio Gari, a last-minute replacement for the indisposed Jan Peerce, sang the Duke for the first time in a regular performance at the opera house.

Nashville Symphony Opens Season

Nashville, Tenn.—The Nashville Symphony opened its 11th season, under the direction of Guy Taylor, on Oct. 30 with a complete sell-out for the season, the first in the orchestra's history. The gala tenth anniversary concert opened with a presentation by Mayor Ben West to founder, past president, and current board member Walter Sharp of a commemorative plaque expressing the gratitude of the city, the Nashville Symphony Association, and the orchestra for his leadership.

Guest artists for the series of six subscription concerts of this season include Carlos Salzedo, harpist; Guiomar Novaes and Eugene List, pianists; Cesare Valletti, tenor; and Carroll Glenn, violinist. On April 9 the Nashville Symphony will give a performance of Carl Orff's "Carmina Burana" with Morley Meredith and Sylvia Stahlman in the leading roles. "A Solemn Chant for String Orchestra", a new work by Gilbert Trythall, will have its first performance this season by the orchestra.

Lewis Roth Gets Publishing Appointment

Lewis Roth has been appointed as director of the educational department of Shapiro, Bernstein and Company. A graduate of the Juilliard School of Music, he has been active as a conductor, composer, and arranger, and formerly was an editorial advisor in the educational department of Mills Music, Inc. His new position is part of the firm's plans for expansion of this program.

Frau ohne Schatten To Be Performed

Peter Herman Adler, director of the NBC-TV Opera, will be guest conductor with the Symphony of the Air and soloists in the American premiere of Richard Strauss's "Die Frau ohne Schatten" early next season in Carnegie Hall. Eleanor Steber, soprano, will sing the principal role.

ORCHESTRAS in New York

Fischer-Dieskau Sings In Martin Premiere

Little Orchestra Society, Thomas Scherman, conductor. Dietrich Fischer-Dieskau, baritone. Town Hall, Nov. 5:

Symphony No. 6, C major....Schubert
Six Monologues from "Jedermann"....
.....Frank Martin
(First United States performance
of orchestral version)
Scherzo Fantastique, Op. 25....Josef Suk
Cantata No. 56, "Ich will den Kreuz-
stab gerne tragen".....J. S. Bach

Dietrich Fischer-Dieskau put the audience at this concert completely in his thrall, though it might be more just to this dedicated and selfless interpreter to say that it was the music which made so profound an impression, thanks to his artistry.

Frank Martin's Six Monologues from "Jedermann", settings of the beautiful German translation of the



Dietrich Fischer-Dieskau

English morality play by Hugo von Hofmannsthal, composed in 1943, reveal Martin at his best. How different are these somber, poignantly expressive meditations from the dreary wastes of "The Tempest"! The harmonic palette is rich and glowing, yet always appropriately colored. The word setting, with its striking use of syncopation and dynamic variation, is masterly. And the heart-searching directness of Jedermann's renunciation of worldly wealth and appeal to Christ is miraculously preserved in the music, for all its subtlety of texture. Only a great artist and supremely skillful singer could have made this masterpiece so gripping.

(For the record, the "Jedermann" song cycle was given its American premiere, with piano accompaniment, last spring by Gerard Souzay.)

Equally Adept in Bach

The Martin work revealed the power and the dramatic variety of Mr. Fischer-Dieskau's voice, but the Bach cantata proved him equally adept in an even more difficult style and technical milieu. His delivery of recitative, his singing of rapid passage-work in the aria, "Endlich, endlich wird mein Joch", and every other detail of his interpretation showed that he is one of those rare artists who have met Bach on his own musical terms. In its way, the cantata was as immediate in its appeal as the contemporary work.

Mr. Scherman, always at his best in dramatic music, conducted the

Martin score very effectively. He was not quite so successful in the Bach, which he conducted from the piano keyboard. The ensemble was too large and too loud, and Mr. Scherman was not as meticulous as Mr. Fischer-Dieskau in phrasing and execution. Nonetheless, he treated the work reverently.

The charming Schubert Symphony was buoyantly, if coarsely, played, and Mr. Scherman did everything he could for the banal, loosely-knit, endless "Scherzo Fantastique" of Suk. But it was Martin and Bach (with Fischer-Dieskau) that made this concert a memorable occasion.—R. S.

Janis Plays Rachmaninoff Concerto

New York Philharmonic - Symphony, Dimitri Mitropoulos, conductor. Byron Janis, pianist. Carnegie Hall, Nov. 8:

"La Clemenza di Tito" Overture....Mozart
"Credendum".....William Schuman
Piano Concerto No. 1.....Rachmaninoff
Symphony No. 1.....Schumann

The Philharmonic-Symphony Society paid homage to the late Marshall Field, who died the day of this concert, by beginning this program with Bach's "O Mensch, bewein' dein Sünde gross." A black-edged program insert briefly outlined Mr. Field's many services to the society, which included being a member of the board of directors for 27 years, its president from 1934-46, and chairman of the board from 1939-45.

Except for this brief moving tribute, this was an evening of virtuosic brilliance. Byron Janis, the soloist, gave an excellent account of Rachmaninoff's First Piano Concerto, a faded but still pleasant score. He approached the work with a confident and bravura spirit, perhaps sacrificing a melting, singing tone for greater tension and excitement.

William Schuman's "Credendum" gains in stature on further acquaintance. The nobility of the opening movement and the melodic poetry of the second rank with the composer's greatest achievements. It is only the last movement that is disappointing due to melodic weakness and excessive repetition of rhythmic patterns. Mr. Mitropoulos gave a wholehearted reading of the work that was relentless in its rhythmic drive, though perhaps a little too feverish in the second movement.

The conductor was not so successful with the other works on the program. The strings overbalanced the rest of the orchestra in the Mozart overture, and the Schumann symphony was directed at too hectic a pace for this listener's taste, for the melodies did not have time enough to sing.

—F. M., Jr.

Ricci Soloist With Brooklyn Philharmonia

Brooklyn Philharmonia, Siegfried Landau, conductor. Ruggiero Ricci, violinist. Brooklyn Academy of Music, Nov. 8:

"Maskerade" Overture.....Nielsen
Violin Concerto.....Brahms
Symphony No. 2.....Sibelius
Polovtsian Dances from "Prince Igor"
.....Borodin

The Brooklyn Philharmonia launched its third subscription season

with this concert. Siegfried Landau was on hand again as the orchestra's regular conductor. Brooklyn's urge to maintain a symphonic organization of its own is a laudable one, and the ensemble it now has is worthy of support. The programs for the current five-concert season strike a nice balance between old and new works, and the discipline exhibited in this first event indicated that the orchestra ought to be able to meet the promissory note it has given.

Mr. Ricci's passionate way with the concerto kept everybody concerned in a state of animated endeavor, and the results were not always impeccable. The soloist himself produced tones that were more incisive than accurate in some instances, and the orchestra had its rough moments too. Despite these flaws, however, the impetus and force of the interpretation commanded the attention of the listener.

Some of the more relaxed moments of the evening were provided by the pleasant Nielsen piece, of which Mr. Landau and his colleagues gave an airy and straightforward performance.

—A. H.

Little Orchestra In Children's Concert

Hunter College, Nov. 11.—The opening of the Young People's Concerts of the Little Orchestra Society, under Thomas Scherman, followed the theme "Hello, World!", which was a round-the-world trip in orchestral music, dance, and song. The work was written by William Mayer and had its world premiere on this occasion.

Susan Otto wrote the text and plot, which took the audience on an imaginary ship making calls in ports in France, Spain, Austria (by air, no doubt), Japan, the Soviet Union, and Ireland. At each place dancers in native costume performed, and the audience learned how to say "Hello!" to them in their own languages.

Robert Goss, baritone, narrated part of the story and sang the rest, including a charming refrain called "What a Wonderful Way to Say Good Day". The audience caught on and joined in the calls of "Guten Tag", "Bonjour", and the like.

Mendelssohn's "Ruy Blas" Overture opened the program and was followed by a reading of his "Capriccio Brilliant" by Michael Wagman, 15-year-old pianist of New York. Master of ceremonies for the program was Max Leavitt.

—N. P.

Anna Xydis Heard With Philharmonic

Carnegie Hall, Nov. 11, 2:30.—The Greek pianist, Anna Xydis, appeared with the New York Philharmonic-Symphony playing the Tchaikovsky Concerto No. 1, in B flat minor.

Miss Xydis' performance, enthusiastically received by the audience, was somewhat uneven in quality and left this listener without a conclusive impression. Her tone was full and her style a fluent one, although marred by wrong notes in several spots. A sensitive musician, she produced carefully wrought and clear phrases, but spoiled some by blurred pedaling.

For all its assets, the performance did not come fully alive. It suffered from a loosely-knit concept, and er-

ratic pacing dispelled many dramatic effects. The final climax, however, came off with brilliance. Mr. Mitropoulos and the orchestra were in fine fettle and provided an alert and secure accompaniment.

—D. M. E.

Novaes Is Soloist With Chamber Orchestra

American Chamber Orchestra, Robert Scholz, conductor. Guiomar Novaes, pianist. Town Hall, Nov. 13:

Concerto Grosso in G minor, Op. 6,
No. 6.....Handel
Piano Concerto in D minor, K. 466.....Mozart
"Italian Serenade".....Wolf
Symphony in B flat major, No. 102.....Haydn

It was a delight to hear the Mozart D minor Piano Concerto performed with an orchestra of proper proportions. Mme. Novaes, one of the most sensitive and impeccable of pianists, played it with a wealth of tone color and elegance of phrasing, though there was nothing miniature or dainty about her conception of this tragic work. Notable was her tempo in the middle section of the Romanze, which was much slower than most pianists take it. Mozart indicated no rapid tempo here and the stormy, somber character of the music itself is the only justification for a marked hastening of pace. As Mme. Novaes played it, it had more of classic continence without losing emotional power. She kept things moving throughout the performance, and in a few places where Mr. Scholz began to slow down a bit, she pulled the orchestra along with her.

Wolf's "Italian Serenade" is usually heard in the string-quartet arrangement but the original version for chamber orchestra is equally effective. Mr. Scholz was happier in the Haydn symphony that followed, however, for his tendency to stop and start was fortunately not to be observed in the crisp performance of the Haydn. The audience was large and enthusiastic and Mme. Novaes was recalled many times.

—R. S.

Munch Launches Boston Visits

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Nov. 14:

Symphony in D major, K. 297.....
("Paris").....Mozart
Symphony No. 5.....Walter Piston
Symphony No. 6 ("Pathétique").....Tchaikovsky

Of major concern at this first concert in the Boston Symphony's Car-

(Continued on page 26)

Charles Munch



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RECITALS in New York

Sergio Perticaroli . . . Pianist

Town Hall, Nov. 7 (Debut).—Sergio Perticaroli, young Italian pianist, came to his New York debut on the crest of a large press build-up—winner of the first prize at the Geneva Competition and the coveted Busoni Prize at Bolzano, the first award in four years. As a result one wondered if the flaws in his playing were due to a bad night, the piano (it was a poor one, with a thick and muddy bass, wretchedly hard to control), or lack of musical maturity. By the end of the program this writer was convinced that the latter, unfortunately, was the case.

It is not that he lacked talent, for Mr. Perticaroli seemed a highly gifted pianist, who brought a flair for the dramatic to the keyboard and a fluid style, carried by facile and generally clean finger-work. He had, moreover, some keen and distinctive ideas about music.

But these assets still failed to jell. His playing of most of the program lacked a crystal-clear concept of form in the large, nor did it capitalize upon helpful details in building up climaxes. Interpretations seemed somewhat unplanned and often got in the music's way. Effects that should have come off fell short.

These faults were most clear in the opening Prelude and Fugue in D major by Bach, in the Busoni transcription, and in the Beethoven A major Sonata, Op. 101, which wandered without a goal in many spots. The two Rhapsodies of Brahms, Op. 79, were better shaped, but rushed tempos in the interest of dramatic fervor only obscured the inner voices in loud sections and hindered a promising interpretation.

The last half of the program, which included Luigi Dallapiccola's "Sonatina Canonica in E flat major on Capricci di Nicolo Paganini" and Mussorgsky's "Pictures at an Exhibition", brought out Mr. Perticaroli's best playing. The Dallapiccola piece was given a straightforward reading, not without nuances or a feeling for humor. And the Mussorgsky work was done with fire and vitality which highlighted its many contrasts in character.

In all, this concert was disappointing, but the marked talents and temperament of Mr. Perticaroli were evident. If his intellectual grasp of music can develop and his flair for the dramatic sharpen, he should be an unique interpreter. —D.M.E.

István Nádas . . . Pianist

Carnegie Hall, Nov. 9.—István Nádas, whose New York debut two seasons ago made a fine impression, showed again that he is a highly gifted pianist with a definite musical personality. His interpretative ideas did not always solve the stylistic problems of the various works on the program, but his playing always stressed the architectural broad line. Generally, he seemed more at home in the large forms than in the small.

The pianist's most outstanding performance was in the Beethoven Sonata, Op. 111. Here is a work that demands not only a deep intellectual understanding but also a gigantic technique to project thoroughly the meaning of its vast canvas. Mr. Nádas

met the technical problems with ease, including the difficult trills at the end of the second movement. Though he did not seem to capture all the secrets of the second movement, he let the theme of the Arietta sing peacefully and simply; and the first movement was filled with storm and majesty.

Another moving moment came at the beginning of the recital, when Mr. Nádas played the "Funeral March" from Chopin's B flat minor Sonata as a memorial to those who had been slain in the political uprisings in the pianist's native Hungary. Though his performance was clearly an expression of grief, it was also one of defiance.

The seven preludes and fugues from Bach's "The Well-Tempered Clavier" were the least satisfying performances of the evening. Mr. Nádas approached the preludes composed in a brilliant style, such as the D major from Book II, as bravura showpieces à la Liszt, and generally his tempos were much too rapid. In the fugues he stressed each entrance of a subject to such an extent that the other voices were lost.

Brahms's three "Intermezzos", Op. 117, and Schumann's Sonata No. 1 were more suited to Mr. Nádas' temperament. Though tension was lacking in the final movement of the Schumann, the Aria was outstanding for its delicacy and varied tonal colors. The Brahms was played as a very personal meditation. —F. M., Jr.

Eger Players

Town Hall, Nov. 10 (Debut).—The Eger Players, an ensemble made up of Joseph Eger, French horn; Charles Libove, violin; Nina Lugovoy, piano; and Sterling Hunkins, cellist, made an auspicious New York debut at this concert. A major contributor to the success of the occasion was the guest artist, Leslie Chabay, tenor.

Mr. Eger had taken pains to assemble an interesting repertoire and the program brought no fewer than five first New York performances. One of them, the Theme and Variations in E flat, by Haydn, played by Mr. Eger, Mr. Libove, and Mr. Hunkins, offered some hair-raising challenges in range and lip control to the hornist which were deftly negotiated by Mr. Eger. Despite some tense moments in the ensemble and some curiously thin passages, it was a pleasing performance.

Benjamin Britten's "Canticle III", a setting of Dame Edith Sitwell's haunting poem, "Still Falls the Rain", for horn, tenor, and piano, also had its New York premiere. Poignantly and masterfully sung by Mr. Chabay, with

the sensitive aid of Mr. Eger and Miss Lugovoy, it made a profound impression, for all its somewhat calculated style in certain passages. It is music well worth study and rehearing. Both the vocal line and the harmonic texture are frequently of exquisite beauty.

Peter Korn's Fantasy, composed for the Eger Players, proved to be a clumsy but fairly idiomatic piece. The thematic ideas are by no means salient or interesting, and it is amusing to see how the composer worries them, as if to get every last bit of value out of them. Neither in harmony nor in development does the work reveal much resource. The performance was excellent.

The other two premieres were Hal Schaefer's "A Song of Love" and "Overture to the Blues", both composed in jazz idiom for the Eger Players. The first of these is ineffective, but the second has both a hearty "bounce" and a well-devised texture which keeps all the artists busy.

The other works on the program were Beethoven's posthumous Trio in B flat major for piano, violin, and cello, an early work and a delightful one; the Brahms Horn Trio, eloquently played, though not in best taste as regards sudden accelerandos and certain phrasings; Leonard Bernstein's rather pointless "Elegy for Mippy I" (a pet dog); and arrangements of two of Bartok's pieces "For Children". The Eger Players have a rich prospect before them not only in new music written for them but in revivals and arrangements. —R. S.

Marienka Michna . . . Pianist

Town Hall, Nov. 11, 5:30.—From the coloring and phrasing of Lully's "Tender Melody," which opened her recital, it was obvious that Marienka Michna is a discerning musician. In the Beethoven Sonata in B flat major, Op. 22, and in the Prelude, Choral and Fugue of Cesar Franck—her two major offerings—she was aware of the music's style and requirements.

What a listener waited for and seldom got was any penetrating interpretation. There was a certain sameness in the playing. Miss Michna can handle with ease the mechanics of Bach's Prelude and Fugue in C sharp minor. She can play Chopin's Valse in A flat major, Op. 42, with more than enough speed. And her Rachmaninoff selections, the Etude-Tableaux No. 1 and 2, were performed with taste.

But there was little to distinguish this attractive artist from a dozen others who appear in Town Hall each season. As much as musicians dislike the term and as much as conscientious reviewers dislike using it, Miss Michna's afternoon can only be summed up as competent. —W. L.

Millard Williams . . . Bass-Baritone

Carnegie Recital Hall, Nov. 11, 5:30 (Debut).—Mr. Williams, who received his vocal training at the Toronto Conservatory of Music, has toured in "Porgy and Bess" and with the De Paur Infantry Chorus, and he has appeared as soloist with oratorio societies in Canada and the United States. In a recital that was described as of high distinction, the singer's presentation of some Handel arias won special praise. He also sang songs

of Schubert, Brahms, Telemann, and contemporary composers, and an aria from Verdi's "Requiem". Charles Wadsworth was the accompanist.

—A. R.

Gabriel Banat . . . Violinist

Carnegie Hall, Nov. 11.—After seven years' absence Gabriel Banat returned to the recital stage and brought with him the fruit of his labors. He is now a confident, intense instrumentalist completely immersed in his art. He has still to acquire the ability to relax, to change the pace, to integrate more thoroughly with the pianist, but it is a pleasure to report that as a technician, as a tone colorist, as an exponent of musical thought, he is of the first rank. The delightful Rondo for Violin and String Quartet (1816) by Schubert, was acclaimed for the perfect precision of the players, and for the realization that though it was performed as a display piece, it came across as chamber music. The Debussy Sonata was also carefully worked out with lovely shades constantly appearing.

Prokofiev's D major Sonata, Op. 94, was given a driving, unrelenting interpretation that robbed it of much of its inherent simplicity and made it sound, for all its lilting lyric sections, like a demonic perpetual motion.

Tartini's "The Devil's Trill", which began the recital, was treated as a warm-up, for, musically, Mr. Banat did not strive to do it full justice. This was all the more apparent, since in the very next piece, the Sonata for Solo Violin by Johann Georg Pissendel, Mr. Banat's musically trained mind at once took over; the lines were shaped; the relationships to voices were carefully worked out; and an expectant audience responded with keen attentiveness. Brooks Smith was the pianist and a quartet taken from the ranks of the New York Philharmonic-Symphony assisted in the Schubert. —E. L.

Maureen Forrester . Contralto

Town Hall, Nov. 12 (Debut).—Maureen Forrester, who made her United States debut at this recital, is not merely a talented or promising young singer, she is a magnificent artist of the very first rank. No great fanfares of publicity or build-up had preceded her appearance, nor were they needed, for she had not sung more than three or four works before it was evident that we were confronted with a recitalist who would be outstanding anywhere in the world. Miss Forrester has already won recognition in her native Canada and in Europe and she will return to New York to appear as soloist with the New York Philharmonic-Symphony under Bruno Walter, on Feb. 14, 15, and 17.

The voice is a true contralto with a volume and splendor in the upper range that reminded me of Karin Branzell. Beautifully gowned in black, Miss Forrester made a striking figure, though she was simplicity itself in her platform manner. At times, she was transfigured by the music, as in Wagner's "Wesendonck Songs", which she sang as consummately as I have ever heard them done even by the greatest of Wagnerian singers. Her interpretations were uniformly amazing in their mastery of diction, tone, and style, and in their emotional penetra-

Joseph Eger



tion. Whether she was singing Schubert, Poulenc, Britten, Wagner, or Brahms, Miss Forrester was completely in her element.

She began with four noble old airs by Löhner, C. P. E. Bach, and J. W. Franck arranged by the Scandinavian composer Dorumgaard. These revealed both the plasticity and the power of her voice, although the beauty of the music itself was always paramount.

Her Schubert group included the ecstatic "Suleika I", the worshipful and elevated "Wachtelschlag", the mystical and rapturous "Auflösung", the serene and lovely "Bethas Lied in

secure and polished. Diction was generally good, although his French, and to a lesser extent his German, would benefit from more crispness.

For all these assets, though, the performance never really got off the ground. There was an intense sincerity in Mr. Conner's singing, but his range of expression was too refined to get real excitement and wide contrasts of color and mood into his interpretations. He did, indeed, project across the footlights, for the most part through a lyrical sweetness and an obviously honest experience with the music. But this was not enough for the drama of Schubert's "Die

showed a musician with strong ideas and a mature concept of music.

The violinist had a large, somewhat acrid tone whose quality and colors stem from the French style of playing. In its upper register it could sing in sweet fashion, but a tendency to intone just a hair flat cut down its ingratiating features.

The most striking aspect of the evening was Mr. Chauveton's bold conception of music and forceful projection. In his program—Vivaldi's Concerto in A minor, Mozart's Sonata in C major, K. 296, the "Six Roumanian Dances" of Bartok, Schumann's Sonata No. 1, Op. 105, and the Bloch "Nigun" and Ravel "Tzigane"—the final niceties of style did not get full treatment, but all was framed in perspective and played in an individual manner that neglected nuances not at all.

The typically Baroque contrasts of vigorous, marcato passagework and dulcet lyricism in the Vivaldi concerto were well brought out, and Bartok's imaginative folkloristic pieces, although slightly exaggerated in detail, came off with vigor.

These and the "Nigun" of Bloch were the high points of the program. Schumann's romantic sonata suffers from repetitive development and needs a richer tone and more architectural concept than it received to be successful. It tended to sag midway through, moving from phrase to phrase rather than toward a long-range goal. Ravel's brilliant showpiece demanded a more virtuosic technique to bring it off.

Mr. Chauveton could well have sharpened his technical finesse and involved his readings of big works more with the long span. But his forceful ideas had the seeds of real artistry.

More than just a word should be said about Brooks Smith, accompanist for the evening, who was an ensemble player in the finest sense of the term. His playing, full and fluent, went far beyond mere soloist's support to make for sensitive, genuine musical unity.

—D. M. E.

Knickerbocker Chamber Players

Town Hall, Nov. 15.—Chamber music is a most personal art. And when a group devotes itself to this music and features as well rarely heard works in the literature (Schubert's Octet for Strings and Winds, Brahms's Sextet in B flat major for Strings, and Alice Hunt Sokoloff's "Prologue and Dance Rhythm"), its concerts are sure to be out-of-the-ordinary. Such are the Knickerbocker Chamber Players, and to judge by the handful of people who filled Town Hall on this evening, New Yorkers evidently don't value these gifts in their own midst.

But chamber music, too, is a refined art, and a group must work together long to jell its style and create the hushed, intimate nuances of the medium. The Knickerbocker Players have sounded better on other occasions. It seemed this evening as if insufficient rehearsal time had kept away the fine edge from their performance. Spirit and vigor were there aplenty, but they needed tempering. The Schubert work was marred by ragged attacks in the opening movements, and phrasing and tone quality had yet to be matched. Latter movements came to life, however, the third one catching the naive lyrical quality typical of many Schubert scherzos with crisp, clean playing.

The Brahms Sextet was vitally conceived with drive and pace, but poor ensemble spoiled a good deal of it. Intonation was noticeably off, and

strident, unbalanced tone distorted much of the work's mellow spirit.

Alice Hunt Sokoloff's "Prologue and Dance Rhythm", which received its first performance here, is a skillfully written short work. Its slow prologue abounds in fascinating, dissonant chromatic harmonies, and the whole piece moves in a tonal idiom in much the same style, with rapidly shifting centers. Somehow the work doesn't live up to the excitement promised by its opening. Part of this is due to overextending its form without really building justified climaxes. Performance-wise the piece received some of the best playing of the program—clean, crisp, and with drive.

—D. M. E.

Glenn Gould Pianist

Grace Rainey Rogers Auditorium, Nov. 16.—Glenn Gould's only New York recital this season was given in a special series at the concert hall in the Metropolitan Museum of Art. The young Canadian pianist, who has won such wide attention in his meteoric career, was heard in four fugues from "The Art of Fugue" and 15 sonatas, by Bach; Krenk's Sonata No. 3; and Hindemith's Sonata No. 3.

In the Bach fugues, Mr. Gould once again gave a remarkable display of contrapuntal clarity, and the sonatas had a delicate, winged swiftness that was breathtaking. The pianist gave a thorough, polished exposition of the Krenk sonata, although the virtues of the work were debatable. As for the Hindemith sonata, it has probably never had a performance that surpassed this particular one.

—A. R.

New York Woodwind Quintet

Carnegie Recital Hall, Nov. 16.—Samuel Barber's "Summer Music" and Alvin Etler's Quintet (1955), had their first New York performances in a very interesting program offered by the New York Woodwind Quintet.

Etler's short, 15-minute piece begins on a four-note motto theme and continues in movements marked simply Moderately Slow, Fast, Slow, and Fast. Its melodic content is negligible, for the most part, but Etler is a more than competent composer and his music is inventive enough to hold the attention.

The new piece by Barber is even shorter than the Etler work. "Summer Music" is in one movement. It is full of good tunes and abounds in bright and rhythmic pages for all the instruments. The music was given a superb performance and was enthusiastically received.

Concluding the program was one of the ensemble's specialties, Hindemith's "Kleine Kammermusik", Op. 24, No. 2. The evening began with Anton Reicha's Quintet in A minor, Op. 91, No. 2.

Members of the New York Woodwind Quintet are Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; Bernard Garfield, bassoon; and John Barrows, horn. They form one of the most stimulating ensembles playing these days.

—W. L.

Cantata Singers Pay Homage To Patron Saint of Music

Town Hall, Nov. 16.—Reviving the old custom, long since fallen into desuetude, of paying homage to St. Cecilia, the patron saint of music, on her nameday (it really falls on Nov. 22), Alfred Mann and the Cantata Singers assisted by 20 instrumentalists from the Knickerbocker Chamber Players, and with Helen Boatwright, soprano, and Blake Stern, tenor, as soloists, presented Handel's setting of



Louis Melancon

Backstage at Town Hall following her United States debut on Nov. 13, Maureen Forrester, Canadian contralto, is joined by the Hon. H. A. Scott (center), Consul General of Canada, and John Newmark, accompanist

der Nacht", and "Dem Unendlichen", another song of lofty communion with God. What a world of imagination and human comprehension Miss Forrester disclosed in these interpretations! Nor should the equally subtle and eloquent accompaniments of John Newmark go unpraised. Throughout the recital he was above praise.

Every mood, every inflection of the Wagner songs was encompassed, culminating in a rapt performance of "Träume" that left the audience in a state of silent concentration that finally burst into wild applause. Poulenc's cycle, "La fraîcheur et le feu" is a vocal tour de force, yet curiously moving, for all its epigrammatic brevity and harmonic sophistication. Miss Forrester sang it exquisitely.

In Benjamin Britten's magical cycle, "A Charm of Lullabies", she proved equally at home in a tenderer and more idyllic atmosphere. The heady Brahms "Zigeunerlieder" made a perfect closing cycle for a recital that will not be forgotten by anyone lucky enough to hear it.

—R. S.

Wayne Conner Tenor

Town Hall, Nov. 13 (Debut).—The debut of Wayne Conner, a winner of the Naumburg Foundation Award this year, revealed a singer of solid technique and musicianship who has already achieved a refined style. The program included arias by Purcell and Bach, songs by Schubert and Wolf, five excerpts from Fauré's "La Bonne Chanson", and a contemporary group by Barber and Rorem, accompanied by Vladimir Sokoloff.

The recital was good listening. Mr. Conner's is not a big voice nor a velvet-rich one, but it was always under excellent control and his tone was rounded and well-produced. There was a dark quality present, unusual for a tenor, which almost sounded like an extended baritone range. He is a fine musician and a sensitive interpreter as well, and his work on the entire program was musically

Post", or for the subtle inflections of Fauré's "La Bonne Chanson".

It was in the contemporary American songs that the singer let go most and brought the music to life. Was it the absence of tradition that left him free of its weight to look into these pieces in an original light? It wouldn't be the first time. One hopes that Mr. Conner will carry over this approach in the future to all his singing. With his basic equipment, he could develop into a truly fine artist.

—D. M. E.

William Dale Pianist

Carnegie Recital Hall, Nov. 13.—For his first recital in New York since 1953, William Dale gave what was probably the initial performance here of "Seven Balkan Dances" by a 56-year-old Yugoslavian composer, Marko Tajcevic. The short pieces are alive with brusque rhythms and exotic color effects. They were performed with alacrity.

The major works of the evening were Beethoven's Sonata, Op. 109, and the "Symphonic Etudes" of Robert Schumann. In the Beethoven, Mr. Dale was troubled by a lack of technique. His approach was heavy-handed. He tried to pound the piece into submission. In the Schumann, there was some stimulating playing, but memory lapses tended to make the music more hectic than heroic.

Other works on the list by this faculty member of Connecticut College were three Preludes of Debussy and three works by three Bachs, none of them Sebastian: John Christian, Wilhelm F., and C. P. E. Bach. There were two encores, a Minuet by Rameau, and "The Sophisticates" by one of Mr. Dale's former teachers, Manzuca.

—W. L.

Michel Chauveton . . Violinist

Town Hall, Nov. 14.—Michel Chauveton's second appearance in New York, after a five-year absence,

RECITALS in New York

Dryden's "Ode to St. Cecilia" in a manner approximating an 18th-century performance of the work. Thus the "Ode" itself was preceded by Handel's "Cantata to St. Cecilia", while between its two sections the Concerto Grosso, Op. 6, No. 5, was inserted as an instrumental interlude. Aside from the historical justification for this procedure, the works are also thematically interrelated.

Verbally and musically, the "Ode to St. Cecilia" is probably the finest tribute ever penned to music, and the performance it received on this occasion was in every way worthy of it. So much so, in fact, that if Mr. Mann and his colleagues continue to give performances of Handel's works of this caliber we shall all be in danger of becoming Samuel Butlers, confirmed in the conviction that Handel was the be-all and end-all of all music.

Next to Mr. Mann, whose knowledgeable conducting brought this music vividly to life, the chief honors for making the evening memorable go to Miss Boatwright, who made every aria as she sang it seem more beautiful than the one that preceded it. Blake Stern, too, sang with discerning musicianship even though his voice seemed a little pinched for the Handelian idiom. The chorus, composed of 60 fresh young voices, sang with precision and beautifully controlled nuances. In the stirring final fugal chorus "The Trumpet shall be heard on High", it competed thrillingly with the brilliant trumpet playing of Melvyn Broiles.

The other instrumental obligatos to the solos were tellingly played by Anabel Hulme, flutist; Paul Wolfe, violinist; George Koutzen, cellist; Joseph Iadone, lutenist; and Siegmund Levarie, presiding at the lovely silvery-toned baroque portable organ built by Joseph Martin of Vienna. Erwin Bodky, the cembalist, played an equally lovely and silver-toned Steingräber harpsichord made in Berlin.

—R. K.

Thomas DarsonPianist

Town Hall, Nov. 17, 2:30.—Mr. Darson has made marvelous progress since he last appeared at Town Hall a year and a half ago. He stampeded through a Brahms group (Rhapsody, Op. 79, No. 1; Intermezzo, Op. 117, No. 2; Capriccio, Op. 116, No. 3) and two Beethoven Sonatas (Op. 10, No. 2, and the "Appassionata") in a solid hour of blistering, fanatically dynamic pianism.

With this fleet-fingered accuracy, let us hope that Mr. Darson will deepen his intellectual resources and reveal more shades of musical thought. Much of his playing was on the surface; the intermezzo was essayed as an etude in tonal balance more than anything else.

The second half of the recital started with a group of Armenian folk melodies, arranged in a Bartokian manner. In Samuel Barber's "Excursions", the pianist missed the point. With his technique, this music could have been amusing, for all its banality. It was, at best, perfectly executed, rhythmically secure, and a trifle dull. Scriabin etudes concluded a program that instilled in this reviewer a hopeful anticipation of Mr. Darson's next recital. —E. L.

NAACC Concert

Town Hall, Nov. 17, 5:30.—Following introductory remarks by Paul Creston, the program presented by the

National Association for American Composers and Conductors opened with three lovely choral pieces by Barber, Bergsma, and Finney, all beautifully performed by The Master-performance of Margaret Starr McLain's singers, Joseph Liebling conducting.

Next was the first New York per-String Quartet No. 1. It is a well-written piece in terms of string writing and compositional technique. There are sections that bounce rhythmically and moments of lyricism. One must always pay tribute to these assets. Well-worked material is appreciated, but the question naturally follows, is the material worth working with? In Miss McLain's piece it was not. We were offered a good student piece, but one rather devoid of personality and musical vividness.

The same was true of Spartaco Monello's Suite for Violin and Piano, which received its first local performance. The musical ideas were workable but weak. The Kohon String Quartet played admirably. In the Suite, Harold Kohon and Isabelle Byman did a most professional job.

Mel Powell's Quartet was neat and musical. Aside from traces of a certain neo-orientalism, there was distinct dramatic-lyric contrast, rhythmic charm and, conceptually, an organic growth. It was well received by the large audience. The program closed with The Mastersingers in pieces by Warren Benson and Robert Dennis.

—M. D. L.

Luciano VirgiliBaritone

Town Hall, Nov. 17 (Debut).—The Italian popular singing star Luciano Virgili, making his New York debut, proved to be an artist from whom some of our own "pop" singers could take more than one tip. Along with his handsome looks and easy-going stage presence, Mr. Virgili possessed a rich baritone voice of fine quality that many a concert singer would be proud to own. Furthermore, he used his voice with discriminating artistry, even though the songs he sang were no better or no worse than those from our own Tin Pan Alley. Needless to say, he had the audience in the palm of his hand right from the start. The singer was furnished a superb pianistic background by his accompanist, Luciano Maraviglia, who was a personality in his own right.

Other assisting soloists in the program heard in operatic arias were dramatic soprano Elena Corace and coloratura soprano Lina Benelli. Miss Corace sang with ample power but not always on pitch. Miss Benelli had brilliant top tones but no middle register. Walter Tassoni was their accompanist.

—R. K.

Mathilde SarrandSoprano

Town Hall, Nov. 18, 2:30 (Debut).—The outstanding feature of Mathilde Sarrand's recital was her singing in a group of French songs by Duparc, Fourdrain, and Debussy. She had a fine feeling for phrasing and nuance, and her mezza voce was quite remarkable at times.

A New Yorker by birth, Miss Sarrand revealed a large voice, lovely in the lower register but which became somewhat shrill when it reached the higher notes. A pronounced tremolo was noticeable in her performance of the aria "L'Amerò, sarò costante" from Mozart's "Il re pastore". The trills and other vocal demands of this aria were difficult for her to project. But the French music and songs by Granados and Falla were pleasing.

The soprano offered some seldom-heard songs. The Italian group was made up of "Sotto il ciel" by Sibella, "Zampa, ilari ilari" by Vittorio Giannini, and "Riflessi" by Francesco Santoliquido. Her songs in English were "The Songs of Gruzia" by Rachmaninoff, "Down in the Glen" by Elinor Remick Warren, and "Me Company Along" by Richard Hageman. The audience was large. For encores, Miss Sarrand gave two of Mimi's arias from "La Bohème". Brooks Smith was at the piano.—W.L.

Veda ChenowethMarimbist

Town Hall, Nov. 18, 5:30 (Debut).—Veda Chenoweth, attempting to do for the marimba what Segovia did for the guitar—make it a respectable concert hall instrument—almost succeeds. I say almost, not because Miss Chenoweth is not capable of doing it—she is one of the finest young musicians to be heard here in many a moon—but simply because of the limitations of her chosen instrument. She has devised an ingenious technique of playing the marimba which permits her to use five mallets simultaneously and which enabled her to get some fine organ-like effects and to highlight inner voices at will. Her program, consisting mostly of works she has commissioned, was an interesting one: Choral Prelude on Hassler's Melody, and a Prelude, Choral and Finale by Eugene Ulrich; Bernard Rogers' "Mirage"; Telemann's Canonic Sonata III, in which John Wummer was the flutist; sundry pieces by C. O. Musser and Harold Mommsen; Villa-Lobos' "Petizada" (originally for piano); and Paul Creston's Concertino for Marimba. William Cerny was at the piano for the latter.

Miss Chenoweth handled the instrument with stunning virtuosity. Her fine rhythmic sense and her keen ear for subtleties of tone and nuance added no little to the enjoyment of her playing. For Miss Chenoweth, as well as the marimba, this was an auspicious New York debut. —R. K.

Charles McDonaldBaritone

Carnegie Recital Hall, Nov. 18.—His program provided Charles McDonald with a wide range of musical styles and periods at this recital. He presented an Italian group of arias by Cesti, Handel, and Scarlatti, and "It is enough" from Mendelssohn's "Elijah"; excerpts from Schumann's "Dichterliebe"; French songs by Fauré, Augusta Holmès, and Ravel; a group of Negro spirituals; and modern songs by John Duke, Joseph Wood, and Celius Dougherty, including a first New York performance of his short "Sound the Flute".

Mr. McDonald had a smooth and light voice, almost tenor-like in quality but within a somewhat limited baritone range. His musicianship was developed, his diction clear—although it could have been sharper—and his vocal control was good, with occasional lapses in the higher register. His was essentially a lyrical style of singing, and it was the vehicle for a highly sincere and sensitive artistic personality.

What was lacking as yet was the feeling for the colors, contrasts, and drama that are peculiar to individual songs. His interpretations of the songs from the "Dichterliebe", for example, though beautiful and affecting in spots, did not penetrate their intimate meanings.

It was in the Negro spirituals that Mr. McDonald gave truly absorbing interpretations, notably in Roland Hayes's arrangement of "Li'l Boy". Something strong and personal spoke

out here, as well as in the modern works, which were done with freshness and in a more relaxed manner. Where there was an affinity of content—either in background or time—the singer brought real conviction to his work.

Lowell Farr was the accompanist—at times a sensitive one, and at other times overwhelmingly loud and percussive. —D. M. E.

Cor de GrootPianist

Town Hall, Nov. 18 (Debut).—Cor de Groot, a Dutch pianist already known to many music-lovers through his recordings, had chosen a standard program for his New York debut. He played three Scarlatti sonatas; the Beethoven "Appassionata"; Chopin's Berceuse and Scherzo in C sharp minor; Liszt's "Sonetto del Petrarca No. 123" and Valse Impromptu; Debussy's "Bruyères" and "Reflets dans l'eau"; and Albéniz's "Evocacion" and "El Puerto".

It was at once apparent in the Scarlatti that Mr. de Groot had a precise and firmly controlled technique, with a tonal palette that is clearly organized if not especially rich or subtle in range. He performed the Beethoven masterpiece with brilliance and intelligence, if somewhat coolly and objectively. In the Chopin Scherzo one missed the freedom and sensitivity of the poet and again in the Liszt Valse Impromptu one could have wished for more plasticity and a more discerning taste. But the pianist brought shimmering tones to the Berceuse and bravura to the Albéniz pieces. Mr. de Groot was a capable and resourceful, if not a very exciting, pianist. He might make a more incisive impression with orchestra, when he could work on broader lines. He was well received by a sizable audience. —R. S.

Ten Million Fund Planned for Center

The latest plans for the Lincoln Center of the performing Arts include a proposed \$10,000,000 fund to underwrite "new and experimental" works in the various arts, as disclosed recently by John D. Rockefeller 3d, chairman of the exploratory committee for the center's development.

"So many in the arts world," Mr. Rockefeller explained, "have said to the members of our committee that there is no use building beautiful homes for opera, orchestra, dance, and drama unless at the same time creative work is encouraged and made possible." He said he hoped up to \$10,000,000 could be obtained, to be used during the first ten years of the center's operation.

Mr. Rockefeller characterized the ten-year fund as an indication of the committee's "belief in contemporary expression" in the arts. He said the center would become a "focal point for the performing arts as the United Nations is for international interests."

Chamber-Music Series Planned in Syracuse

Syracuse, N. Y.—The Friends of Chamber Music of Syracuse have announced a series of five concerts for this season. Presented by the society will be the Krasner Chamber Music Ensemble, headed by Louis Krasner, violinist.

Guest artists to appear include Lukas Foss, composer, pianist, and conductor; Sigurd Rascher, saxophonist; Sarah Lombardi, pianist; Peter Cavallo, bass-baritone; and the Syracuse Choral.

DANCE in New York

Iva Kitchell . . Dance Humorist

Bijou Theatre, Nov. 9.—"That Girl at the Bijou starring Iva Kitchell (and that's all) except Harvey Brown, Composer, Pianist, etc." was the billing of the ten-day season launched by Miss Kitchell on Nov. 9. It set the tone for an intimate and hilariously funny program that found an ideal setting in the small theater.

Mr. Brown opened the evening by reading a note from Iva, announcing that she had gone out for a quick bite to eat and asking the audience to wait, with the added suggestion that he practice "that waltzy thing" they had been working on. For the rest of the program, Miss Kitchell was on stage, making costume changes, putting on make-up, refreshing herself with a seemingly inexhaustible carton and sandwich, and carrying on a carefully stylized pantomime that was as amusing as the dances themselves and that provided an admirable framework for them. The audience was never allowed to get out of the mood.

Excruciating Commentary

The dances themselves were chosen from a list of 26 printed in the program, most of them familiar to admirers of this wonderfully gifted satirist and mime. Whether she is making an excruciating commentary on a prima ballerina assoluta, a "Chorus Girl (Vintage of 1920)", a practitioner of "Pseudo-Voodoo", or a terribly modern "modern" dancer, Miss Kitchell is as telling as she is ingenious. She has an uncanny eye for mannerisms and peculiarities of style, and she is always good-natured in her spoofing.

One of her tours de force is her "Valse Triste", an impression of a



Iva Kitchell

home-made dance film which constantly gets out of kilter, going too fast or too slow, and is finally performed backwards, choreography, music, and all. It is so funny that most people never stop to think how skillfully it is done by both dancer and pianist. "When I Was Eight" should be required seeing for all "dance mothers" and proud parents in general, for it is an unsparing portrait of what happens when children are thrust on the stage to show off. Another highlight of the program was the familiar "Bacchanale (As Seen at the Opera)" which says the last word on this richly rewarding subject.

—Robert Sabin

Sophie Maslow and Company

Kaufmann Concert Hall, Nov. 11, 2:40. — The large and enthusiastic audience at this concert was rewarded with a richly satisfying afternoon of dance. The program was made up of Miss Maslow's "Manhattan Suite"; "Anniversary (Warsaw Ghetto)", new last year; and the ever-delightful "The Village I Knew", one of the most winning of modern dance compositions.

In the "Manhattan Suite", Miss Maslow has used jazz with movement in an easy, natural way. A bit overlong and repetitious in its patterns, it is nonetheless a successful work. It was ably danced by Billie Kirpich, Ethel Winter, Alvin Ailey, Martin Morginsky, and David Wood.

"Anniversary" is deeply moving. Filled with plastic beauty and choreographic invention, it portrays the heroic resistance of Poland's Jews without ever becoming hysterical or doctrinaire. Miss Maslow herself danced eloquently, with equally inspired collaboration from Beatrice Seckler, William Bales, Gene McDonald, and Miss Kirpich, Miss Winter, and Mr. Morginsky. Charles Hyman's décor and Anna Johnstone's costumes are excellent; and the lighting of Doris S. Einstein was superb, as it was throughout the program. Bernardo Segall's score is one of the best he has written for dance.

Sholem Aleichem's characters really live in Miss Maslow's "The Village I Knew", a work equally abundant in fantasy, humor, keen observation of folk life, and compassion. The whole company was beguiling in it. Muriel Manings, Miss Kirpich, Mr. McDonald, Miss Seckler, and Mr. Wood were especially vivid.

The skillful group of musicians who accompanied was made up of Joseph Liebling, piano; Wallace Shapiro, clarinet; Richard Koff, percussion; Robert Nagel, trumpet; and Tony Kraber, baritone. —R. S.

John Harms Chorus Lists Soloists

Englewood, N. J.—Six artists are appearing this season with the John Harms Chorus in its series of concerts given in Englewood, N. J. For all of them, these will be first appearances in Bergen County. Scheduled to perform with the chorus are Marian Anderson, contralto; Norman Scott, bass; Renata Tebaldi, soprano; Richard Ellsasser and Alexander Schreiner, organists; and Dietrich Fischer-Dieskau, baritone. During the 1957-58 season, the Philadelphia Orchestra will also make its debut in Bergen County under these auspices.

In past years the John Harms Chorus has been active in presenting notable artists to this community. Among them have been Lily Pons, Lucine Amara, Marjorie Lawrence, Herva Nelli, Leontyne Price, and Elisabeth Schwarzkopf, sopranos; Risé Stevens, mezzo-soprano; Cesare Siepi, bass; and Robert Weede, baritone; Jascha Heifetz, violinist; Byron Janis, pianist; and E. Power Biggs, organist.

Music Festival Is Postponed

New Orleans.—The first Inter-American Music Festival, which was scheduled to take place here next April, has been postponed until 1958.

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New Music

Late Schoenberg Work Is Released

With the publication by Schott's Söhne of "Dreimal tausend Jahre", a hitherto unknown work of Schoenberg becomes available to the American musical public. Previously it had appeared only in a Scandinavian publication.

Written in 1949 and published posthumously by Mrs. Schoenberg in 1955, this is the first of the three Op. 50 pieces for chorus—the last pieces written by the composer. Psalm CXXX for unaccompanied six-part chorus, sung and spoken in Hebrew (Op. 50B); and the Modern Psalm on an original text for speaker, chorus, and orchestra (Op. 50C)—never finished—complete the group. All three compositions use sacred texts, this one a poem by Dagobert D. Runes. Its setting is for unaccompanied mixed voices.

The plan of this short, 25-bar piece illustrates the modifications in concept which marked the later stages of evolution of the composer's own 12-tone system. The idea of strict serial procedure—formerly paramount—wherein tones would be stated only in their original sequence, no longer holds. This whole aspect of the technique, in fact, seems insignificant.

The set is broken down into several subordinate units, which in themselves have unique intervallic properties. (In this piece two such units are important—a group of three half steps and one of three whole steps.) These tend to function as autonomous elements, their internal sequence altered to fit the requirements of a particular section. In this manner they serve as accompaniment (sometimes, one feels, almost as "filler"), or as counter-motifs in generally contrapuntal writing. This is best shown in the second half of the piece, distinguished through two canons by inversion—using the basic set—the first one at the fourth above. Over it works a motivic accompaniment which, with a freely-distributed arrangement of tones, exploits in different manner the same set.

The 12-note row, furthermore, is not itself through-composed, but is built from a smaller group. The germ is a six-note sequence, stated at the outset in the soprano voice. By being transposed up a fourth and inverted, it restates itself in its basic intervallic

shape but embraces the unused, remaining tones (a unique event, possible only through this particular operation).

Reflected in all this is Schoenberg's fascination, in his later life, with the manifold possibilities latent in the complimentation—as well as the more explored permutation—of intervals.

The set is first distributed in three groups of six, four, and two notes, positioned respectively between the women's voices and the bass. Symmetrical phrases are formed in the upper parts by immediately reiterating these units in retrograde—a practice found throughout the piece. The soprano, which with classical propriety seems accorded the predominance due the upper voice, builds its second phrase in the inverted, unique transposition described earlier. Subsequently, in their prime, inverted, retrograde, and retrograde-inversion forms, and at various transposition levels, these units comprise the structure of the entire piece.

The vertical organization of the work is controlled to an amazing degree. At almost all times one can see a motivic distribution of the row among voices, as well as in its linear evolution. The harmonic plan is unified somewhat by appearances of similar chords, mostly of triadic nature, with a non-generic tone added to the texture.

This is not easy music, certainly, to perform. And, as with all choral works, dissonances compound the problems. Schoenberg clearly was aware of that fact; his part-writing is fashioned in a manner which should facilitate hearing and singing.

No such thing as tonality is present, to be sure, but lines frequently have a tone (or an interval) as a focal point—a "tonic center", if you will. The combination of a unit with its retrograde to form a phrase naturally results in the line beginning and ending on the same tone, its contour working away and returning to this note, much as a classical melody would do. Elsewhere a simple linear progression, frequently stepwise (allowing for octave transfers), serves the same purpose.

No tempo marking is provided in the score, although a change of pace is indicated. However, the sombre character of both text and music would seem to suggest slow move-

ment. This impression is reinforced by the rhythmic nature of the work. There is great diversity of rhythm throughout, but except for five bars in the second section one doesn't feel a drive which would compel a more rapid tempo.

The edition, incidentally, has been edited to reduce reading difficulties. Accidentals don't precede every note, as they do in Schoenberg's own hand. This has led to one obvious error; the last note in the soprano part, top of the last page, must be a G natural, not a sharp, to make sense.

—David M. Epstein

Old and New Works For Two Pianos Eight Hands

Recent issues by C. F. Peters for two pianos eight hands include Beethoven's "Egmont" and "Fidelio" Overtures; Mozart's "Don Giovanni" Overture; and Weber's "Invitation to the Dance". A new work by Ingolf

Dahl, a Quodlibet on American Folk Tunes ("The Fancy Blue Devil's Breakdown") has been published and other contemporary and classical works are scheduled. The Peters two piano, eight hands catalogue also contains works by Berlioz, Bizet, Flotow, Gounod, Grieg, Mendelssohn, Moszkowski, Nicolai, Offenbach, Smetana, and Richard Strauss.

—R. S.

Additions to Cranz Orchestral Scores

Recent additions to the Edition Cranz series of orchestral scores issued by Southern Music Publishing Company include: Haydn's Symphony in E flat major ("Drum Roll"); Mendelssohn's Symphony No. 2, in B flat major; Mozart's Symphony in C major, K. 338; and Schumann's Overture to "Genoveva". The scores are issued in study and conducting format and are provided with a piano arrangement by Anis Fuleihan.

—R. S.

Composers Corner

The Argentine composer **Alberto Ginastera** recently visited Europe to attend the ISCM Festival at Stockholm, where his "Pampeana No. 3" was played by the Swedish Symphonic Orchestra under Hans Schmidt-Isserstedt. The composer is finishing his Harp Concerto, commissioned by Samuel Rosenblum for Edna Phillips. She will give its first performance at the New Orleans Festival of Music next April.

A concert in memory of **Harry T. Burleigh** was presented Nov. 4 in Carnegie Recital Hall in New York. The program included the composer's "Saracen Songs", two arrangements of spirituals, and settings of texts by Arthur Symons, Frank L. Stanton, Walt Whitman, and Langston Hughes. A tribute by Clarence Cameron White during intermission was followed by the first performance of a string quartet by **Coleridge-Taylor Perkinson**.

Arnold Schoenberg's "Psalm", an 86-bar work which the composer did not live to finish, had its United States premiere Nov. 23 by the Minneapolis Orchestra under Antal Dorati.

Louis Gruenberg's suite "Americana" and **Vaughan Williams' Symphony No. 8** were introduced to Cleveland audiences Nov. 15 by the Cleveland Symphony under George Szell.

Alan Bush's opera "Wat Tyler" will receive its first English performances on Dec. 9 and 10 when it is broadcast on the Third Program of the BBC in a studio production.

Arthur Shepherd's Theme and Variations, commissioned by the Cleveland Orchestra in 1951 and first performed by it in 1953, was featured on the orchestra's Nov. 22 program. The Philadelphia Orchestra honored its former manager, the late **Harl McDonald**, with a performance of his Symphony No. 3 during its subscription concerts the week of Nov. 19.

Warren Wirtz, of Phoenix, Ariz., was awarded three prizes in the 1956 competitions of the Society of Arizona Composers. His First String Quartet won first prize in the president's classification, and his Piano Sonata second prize. "Three Arizona Scenes" took first place in the Arizona Federated Music Clubs' prize classification, and his "Twenty-third Psalm", a solo for medium voice,

won the Nora Seely Nichols Award given by the Musicians Club of Phoenix.

Marvin David Levy has recently been commissioned to compose a Flute Concertino for Bernard Goldberg, first flutist with the Pittsburgh Symphony Orchestra. Mr. Levy is presently engaged in writing two one-act operas to be produced in the spring: "The Tower", libretto by Townsend Brewster, and "Making the Bear" (Theodore Apstein), libretto by Gerald Walker.

Mabel Daniels has composed a work for the dedication of the new graduate center at Radcliffe College. It is entitled "Canticle of Wisdom" and was conducted by G. Wallace Woodworth Nov. 3 in its first performance.

A composition for viola, cello, and bassoon by **Alessandro Rolla** was given its first American performance in a program of little-known Italian works held at the Newark Museum in New Jersey Nov. 4.

Bernard Herrmann has written a score to Charles Dickens' "A Christmas Carol", the text of which was adapted and made into a libretto by Maxwell Anderson. It will be presented over CBS-TV on Dec. 13.

Henry Cowell is on a tour sponsored by the Rockefeller Foundation and the United States Information Agency which will take him through Europe and the Middle East, lecturing on American music and his personal experiences in music on the home scene. His Symphony No. 11 was performed recently by both the Indianapolis Symphony, under Izler Solomon, and the National Symphony, under Howard Mitchell.

Lukas Foss appeared with the Pittsburgh Symphony under William Steinberg Nov. 2 and 4 as soloist in his Piano Concerto No. 2.

David Epstein recently completed a musical score for the filming of the medieval morality play "Everyman", produced by General Films, Inc. of Princeton, N. J. The music for the early religious drama utilizes organ and a choir of mixed voices.

Gunther Schuller, **Alan Shulman**, and **Robert Starer** have been commissioned to write works for the new cello quartet which has been formed by members of the cello section of the New York Philharmonic.

A series of readings of unperformed new works has been inaugu-

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rated at the YMHA Kaufman Auditorium this year. Eight sessions will be held, with works selected previously by a committee of composers. Max Pollikoff, organizer of the "Music in Our Time" series, has conceived and is directing the series.

Thor Johnson and the Cincinnati Symphony, in collaboration with the Baldwin Piano Company, introduced an educational musical novelty written for children on Oct. 30. The event, entitled "The Voice of the Grand Piano", featured a composition by Eugene Hemmer, written specially for the occasion. Simultaneously with its performance a concert grand piano was constructed, step by step, on the stage of the Music Hall.

Charles Schwartz Presents Concert

Charles Schwartz, a composer of New York City, gave a concert of his own works in Town Hall the evening of Nov. 9. Thirteen performing artists participated in the program, which included nine groups of works written over a ten-year period. These were two string quartets; two song cycles; a Sonata for Clarinet and piano; a Passacaglia for Two Pianos; Five Pieces for Four Trumpets; slow movements from a "Serenade for Clarinet Quintet", a Sonata for Solo Cello, and a violin and piano work; and a Little Suite for Piano.

Contests

AMERICAN BANDMASTERS COMPETITION AWARD. Auspices: American Bandmasters Association and Uniforms by Ostwald. For best composition for band completed between March 7, 1956, and March 6, 1957. Award: \$500 and performance. Address: Lt. Col. William F. Santelmann, 2907 North Edison St., Arlington 7, Va.

CONCERT ARTISTS GUILD AUDITIONS. Open to pianists under 30 years of age. Award: Carnegie Recital Hall performance and eligibility to compete for Town Hall recital. Deadline for applications: Dec. 20, 1956. Address: Concert Artists Guild, 119 West 57th St., New York 19, N. Y.

CHOPIN SCHOLARSHIP AWARDS. Auspices: Kosciuszko Foundation. Open to citizens or legal residents of the United States. Two awards: one for pianists between the ages of 15 and 21; one for composers between the ages of 17 and 30. Award: \$1,000 in each category. Deadline: March 1, 1957. Address:

Kosciuszko Foundation, 15 East 65th St., New York 21, N. Y.

JUGG AWARD. Auspices: Jugg, Inc. Award: debut recital at Town Hall. Deadline: Dec. 31, 1956. Address: Kenneth A. Williams, 270 St. Nicholas Ave., New York City, N. Y.

PUBLICATION AWARD CONTEST. Auspices: Composers Press. Awards are offered for composition in the following categories—brass ensemble, French horn solo with piano, song for Easter or Christmas, anthem, piano teaching piece, violin teaching piece. Award: royalty contract. Deadline: Nov. 15, 1957. Address: Composers Press, 1211 Ditmas Ave., Brooklyn 18, N. Y.

WIENIAWSKI INTERNATIONAL VIOLIN COMPETITION. Auspices: Polish government. Open to violinists of all nations who will not be more than 33 years of age by the opening date of the competition. First prize: 20,000 zlotys (\$5,000). Deadline: Sept. 1, 1957. Address: Secretariat of the competition, 15/17 Krakowskie Przedmiescie St., Warsaw.

Lazar Weiner has been named the recipient of the Opera Theater of Westchester second annual opera commission. The premiere of Mr. Weiner's opera "The Golem" will be presented in Westchester on Jan. 13, 1957.

Opera Auditions Schedule Announced

The National Council of the Metropolitan Opera has announced that regional auditions will be held in Salt Lake City, Tulsa, Chicago, Cleveland, Minneapolis, and New Orleans this season (one was held in Seattle on Nov. 11.) The auditions are held in co-operation with the Metropolitan Opera Auditions of the Air. The regional winner of each area is selected by a representative of the Metropolitan Opera and is brought to New York to audition again for possible appearance on the Auditions of the Air. Cash awards of \$300, \$200, and \$100 are made in each region, and the region winners also compete for the F. K. Weyerhaeuser scholarship of \$2,000, and for two Fisher scholarships of \$1,000 each, as well as the awards of the American Broadcasting Company open to all contestants on the Metropolitan Opera Auditions of the Air.

The schedule and addresses to which interested applicants may apply are:

Salt Lake City (contestants from Utah, Colorado, and Wyoming); Jan. 25, 1957; address: Mrs. Herbert Witherspoon, 219 17th St., Denver, Colo.

First Performances in New York City

Orchestral Music

Barrault, Henri: "Offrande à une Ombre" (New York Philharmonic-Symphony, Nov. 15)
Martin, Frank: "Six Monologues from 'Jedermann'" (Little Orchestra Society, Nov. 12)
Toch, Ernst: Symphony No. 3 (Pittsburgh Symphony, Nov. 16)

Piano Music

Ben-Haim, Paul: Sonata (1954) (Paulina Ruvinska, Nov. 17)
Schwartz, Charles: Little Suite for Piano; Passacaglia for Two Pianos (Charles Schwartz, Nov. 9)
Tajcevic, Marko: "Seven Balkan Dances" (William Dale, Nov. 13)

Chamber Music

Barber, Samuel: "Summer Music" (New York Woodwind Quintet, Nov. 16)
Britten, Benjamin: "Canticle III" (Eger Players, Nov. 17)
Elter, Alvin: Quintet (New York Woodwind Quintet, Nov. 16)
Korn, Peter: "Fantasy" (Eger Players, Nov. 17)
McLain, Margaret Starr: String Quartet No. 1 (NAACC, Nov. 17)
Schaeffer, Hal: "A Song of Love"; "Overture to the Blues" (Eger Players, Nov. 17)
Schwartz, Charles: String Quartet No. 1; String Quartet No. 2 (Charles Schwartz program, Nov. 9)
Sokoloff, Alice Hunt: "Prologue and Dance Rhythm" (Knickerbocker Players, Nov. 15)

Clarinet Solo

Schwartz, Charles: Sonata for Clarinet and Piano (Charles Schwartz program, Nov. 9)

Trumpet Music

Schwartz, Charles: "Five Pieces for Four Trumpets" (Charles Schwartz program, Nov. 9)

Songs

Dougherty, Celius: "Sound the Flute" (Charles McDonald, Nov. 18)
Kueter (arrangement): "There Was a Child Once" (Ray Buckingham, Nov. 17)
Schwartz, Charles: Three Songs for Soprano; "Four Ditties" (Charles Schwartz program, Nov. 9)

Violin Music

Monello, Spartaco: Suite for Violin and Piano (NAACC, Nov. 17)

Tulsa (Oklahoma, Arkansas, Missouri, Kansas); Jan. 27, 1957; Mrs. Allen G. Oliphant, 2114 South Norfolk, Tulsa 5, Okla.

Chicago (Illinois, Indiana, Kentucky); Feb. 9, 1957; Mrs. Walter B. Wolf, 209 Lake Shore Drive, Chicago 11, Ill.

Cleveland (Ohio, Michigan, West Virginia, western Pennsylvania and New York) Feb. 11, 1957; Vernon Stouffer, 613 Bulkey Bldg., Cleveland 15, Ohio.

Twin Cities (Minnesota, Wisconsin, Iowa, Nebraska, North and South Dakota); Feb. 12, 1957; Mrs. F. K. Weyerhaeuser, Northrup Memorial Auditorium, University of Minnesota, Minneapolis 14, Minn.

New Orleans (Louisiana, Mississippi, Alabama, Georgia, Florida, North and South Carolina, Tennessee); Feb. 28, 1957; Mrs. E. B. Ludwig, New Orleans Opera Guild, 819 Canal St., New Orleans, La.

Cultural Agency Holds Meeting

Washington, D.C.—The United States Information Agency's new Advisory Committee on Cultural Infor-

mation met here Nov. 15. Established by the agency director, Theodore C. Streibert, with the approval of the US Advisory Commission on Information, the new committee will advise on policies governing the objectives and operations of the cultural program of the information agency.

These policies will concern the government's overseas information programs, particularly lectures, music, art and other cultural materials for dissemination abroad. The committee will also advise on assisting nongovernmental organizations in their cultural relations abroad in the educational, publishing, art and music fields, and will advise the agency on the recruiting and training of officers concerned with cultural programs.

Mills Music Ltd. Opens Summer School

London.—The publishing house of Mills Music Ltd. has established a summer school of music, to be located in an English countryside setting. The school will have a faculty of teachers and practicing musicians, and a resident orchestra under the direction of Charles Groves.

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(Continued from page 18)

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work was first heard on Feb. 24, 1956, when it was played by the Juilliard Orchestra under Jean Morel.

That original performance came closer to the composer's intentions, in my opinion, than Mr. Munch's more virtuosic and impersonal treatment. There was nothing with which to quarrel in the Boston Symphony's technical performance; it was superbly clear and polished. But the sensuous magic of the first two movements, the nuances and emotional undercurrents, the constant poetic evocation were somehow lacking. Of all Piston's six symphonies, this is the most personal, the most inventive, the most haunting in its ideas and evolution.

It had been apparent in the Mozart "Paris" Symphony, K. 297, that this was not to be one of Mr. Munch's banner evenings. The string tone overbalanced the winds, and, for all its brilliance, the playing of the orchestra was hard-driven in the rapid movements. Again, in Tchaikovsky's "Pathétique," the orchestra could not be blamed for the conductor's meaningless accelerandos, melodramatic exaggerations in climaxes, and emphasis upon surface glitter rather than inner conviction. Serge Koussevitzky's shattering interpretation of this work is still too fresh in our ears to enable us to accept so inferior a conception from the Boston Symphony. But by the next visit Mr. Munch will doubtless again be in the vein. —R. S.

Haskil and Paray In Philharmonic Debuts

New York Philharmonic-Symphony, Paul Paray conducting. Clara Haskil, pianist. Carnegie Hall, Nov. 15:

Symphony No. 96, D major....Haydn
Piano Concerto, D minor, K. 466....Mozart
"Offrande à une Ombre".....Mozart
.....Henry Barraud
(First Time in New York)
"La Mer".....Debussy

Both Paul Paray and Clara Haskil made their debuts with the New York Philharmonic-Symphony at this concert and with tremendous success. Mr. Paray is a careful, unaffected musician who works with precision, taste, and not the slightest play to the gallery. Except for the fact that he used the full body of strings in the Haydn symphony, his interpretation was delightful in its care for detail, choice of tempos, and wholesome spirit. In the exhilaratingly paced finale a few string passages were blurred, but otherwise the players were in brilliant form. The audience was genuinely excited by the delicious music, and proffered Mr. Paray a royal welcome.

Miss Haskil, a veteran artist who had given recitals in New York 30 years ago, should have been playing here all along, for she is a superb musician. Plainly dressed in black, gray-haired and bent, she approached the piano abstractedly, almost diffidently, but the moment that she began playing all impressions of frailty evaporated. Her technique was marvelously secure, virile, and sensitively controlled. The tone was ever-beautiful, the phrasing impeccably finished, and the musical conception both noble and firmly integrated. There was majesty as well as elegance in her performance, which was lovingly accompanied by Mr. Paray and the orchestra. Miss Haskil used cadenzas by Nikita Magaloff that were in good taste if scarcely necessary, since we have Beethoven's cadenzas for this work, which was a favorite of his. Thanks to recordings, Miss Haskil was

already known to American music lovers, but now that she has returned in person she should become a familiar figure on our concert platforms.

Barraud's "Offrande à une Ombre" was composed in 1941 in memory of his friend and fellow composer Maurice Jaubert, a victim of the war. The music is sincere but highly eclectic and sadly banal in style and development. Mr. Paray conducted it with conviction and power. "La Mer" was given a rather heavy performance that had surface brightness but little inner glow. But the over-all success of the concert was notable. —R. S.

American Symphony Presents Young Artists

Hunter College Assembly Hall, Nov. 16.—Enrico Leide conducted the American Symphony of New York in a free concert of operatic excerpts, in which Betty Egan made her debut. In well-known arias from "Rigoletto", "The Barber of Seville", "Lucia di Lammermoor", and "Lakmé", the soprano displayed an attractive voice which she managed well, particularly with regard to pitch control. Though her throat tightened a bit in "Caro nome" and Miss Egan has plenty of room to grow in emotional identification, the impression was favorable.

Other participants were Ingrid Hallberg, soprano; Jane Flynn, contralto; Maxfield Lund, tenor; and Philip Bond, bass (substituting for an indisposed John Fiorito). —D. B.

Borkh Appears With Pittsburgh Symphony

Pittsburgh Symphony, William Steinberg, conductor. Inge Borkh, soprano. Carnegie Hall, Nov. 16:

Third Symphony, Op. 75....Ernst Toch
(First New York performance)
"Ah perfido!", Scene and Aria....Weber
.....Beethoven
"Der Wein", Concert Aria....Alban Berg
Symphony No. 5.....Beethoven

Although the German soprano Inge Borkh has been heard widely in the United States outside New York, this concert marked her local debut. Neither of the works on this program was a canny choice for a first appearance, but they did represent an impressive challenge. Miss Borkh was tall, blond, and striking in appearance and vital of temperament, and her voice was also one that would make itself felt in any context. Not apparently of heroic proportions by nature, it had a bright, penetrating quality, particularly in the upper range, that enabled her to cut through the orchestra in fortissimo. The quality was a bit hard and metallic at times, but Miss Borkh could color it readily in dramatic music.

It was in Berg's concert aria, "Der Wein", that she was most successful.

Clara Haskil



Inspired by Stefan George's marvelous Baudelaire translations, Berg created a score that is so fluid, so sensuous, so compelling, and so spontaneous that it should forever still the apprehension that the 12-tone idiom inhibits inspiration or expression. Miss Borkh sang this subtle, complex music with security and eloquence, ably seconded by Mr. Steinberg and the orchestra.

The performance of the notoriously difficult "Ah perfido!" was another and less happy story. There was a noticeable tremolo in her voice at the top; the passagework was rough; and the lower voice sounded breathy and hollow at times. Even Mr. Steinberg and the orchestra were nervous and not in best form. Miss Borkh was to appear as Leonore in the American Opera Society's concert performance of Beethoven's "Fidelio" on Nov. 20, which would offer a far better opportunity to judge her capacities.

Ernst Toch's Third Symphony, which won the 1956 Pulitzer Prize, was a bitter disappointment. Its musical materials are slight, often trivial; and it is a patchwork of sonorous effects and repetitious passages that never cohere or row into an organic design. The unusual sound-producing devices employed by the composer (see page 14) add nothing to this flimsy structure. The work was carefully performed, and Mr. Toch received an ovation when he came to the stage.

Mr. Steinberg's interpretation of Beethoven's Fifth seemed stodgy and almost perfunctory, but the orchestra played with admirable precision and balance. It has obviously flourished under his firm discipline. —R. S.

Munch Conducts Familiar Works

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Nov. 17, 2:30:

Overture to "Euryanthe".....Weber
"Iberia".....Debussy
Symphony No. 3 ("Eroica")...Beethoven

Although the music for the afternoon was about as familiar to New York audiences as possible, Mr. Munch made the Weber, Debussy and Beethoven much more than routine. His interpretation of the exotic and intoxicating Debussy score is always a memorable experience.

The Beethoven "Eroica" was unfolded with a grandeur and cohesiveness marvelous to hear. When the Bostonians were in Moscow on their recent Russian tour, it was this Beethoven symphony which drew frenzied response from audiences. —W. L.

Spivakovsky Is Soloist With Philharmonic

New York Philharmonic-Symphony, Paul Paray conducting. Tossy Spivakovsky, violinist. Carnegie Hall, Nov. 17:

Symphony No. 96, D major ("Miracle").....Haydn
Violin Concerto.....Mendelssohn
"La Mer".....Debussy
"España".....Chabrier

Tossy Spivakovsky chose a popular work to reintroduce himself to Philharmonic-Symphony audiences, and he played it with bravura and color. His tone quality was sometimes too sweet and excessively vibrant; nor was he always accurately on pitch. But the piece itself was played with a charm and fluidity that seemed perfectly planned. The audience obviously enjoyed every minute of the beloved work.

Mr. Paray was in excellent form. The orchestra responded to every detail in "La Mer", in a thrilling performance. —M. D. L.

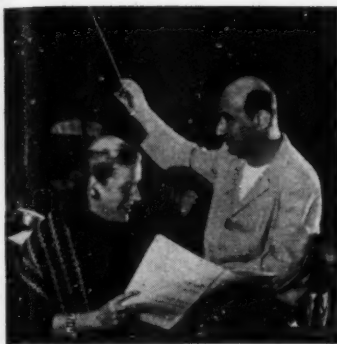


Photo Associates

Inge Borkh and William Steinberg, conductor of the Pittsburgh Symphony, rehearse for their New York concert

Seven-Year-Old Boy Leads Symphony of the Air

Carnegie Hall, Nov. 18.—Joey Alfidi, a seven-year-oldster from Yonkers, N. Y., made his debut as conductor leading the Symphony of the Air in a benefit concert for St. Joseph's Hospital in Yonkers. The lad conducted with vigorous gestures and knew how to beat time. He was also

well coached on giving cues to the violins and cellos, and he flipped the pages of the scores back and forth nonchalantly. As to who led whom—well the orchestra went right on playing. Is he talented? That's hard to say—after all he was leading experienced musicians who knew the scores backwards and who are accustomed to playing without a conductor. Young Alfidi's program contained two overtures, Mozart's to "The Marriage of Figaro" and Rossini's to "William Tell", and two symphonies, Haydn's "Surprise" and Beethoven's Fifth. Just before the Beethoven, an attendant handed Joey an extra baton which he placed on the music rack. You guessed it! At the climactic moment in the final movement, the baton in the hand went a-flying—little Joey, unperturbed, just picked up the other one and went right on conducting.

During intermission the hospital presented him with a new bicycle and the N. Y. Giants gave him a baseball and bat. According to the program notes, Little Joey is about to make his debut as a vocalist on the Decca Label singing, with Russ Morgan's orchestra, "I will always believe in Santa Claus". He should! Not many little boys get a chance to lead a big symphony orchestra in Carnegie Hall. —R. K.

Kansas City Philharmonic Gives Opening Concerts

Kansas City, Mo.—Hans Schwieger, conductor of the Kansas City Philharmonic, returned from guest assignments in Europe and recent appearances as guest conductor of the San Francisco Opera, to open the orchestra's season, in Music Hall on Nov. 6.

The election returns unquestionably shared the spotlight with music by Weber (the "Euryanthe" Overture), Schumann's Fourth Symphony, and Debussy's Three Nocturnes. Hilde Gueden was soprano soloist in arias by Bach, Mozart, Charpentier, and Verdi. Although Miss Gueden's unquestioned artistry was projected in the Bach and Mozart offerings, general acclaim of the audience rewarded her performances of "Depuis le jour" from "Louise" and "Sempre libera" from "La Traviata".

In Debussy's "Sirenes", the women's voices of the Philharmonic Chorus, prepared by William Guthrie, made an impressive effect. Mr. Schwieger, with sure, firm beat and masterly direction, won unanimous votes of audience approval.

The 13th annual Katz concert, free to the public, held in the Arena of the Municipal Auditorium, initiated the Philharmonic activities, Nov. 3. An audience of 8,000 received with unquestioned affirmation the orchestra under Mr. Schwieger's direction and generous offerings of soloists: Jan Pearce, tenor; Jean Fenn, soprano; and young 16-year-old Blanca Uribe, Kansas City pianist.

The second Philharmonic concert opened with the Bach "Air" from Suite No. 3, in D major, respectfully dedicated to the memory of Isaac Katz, a devoted patron of the orchestra.

The feature of the program held in Music Hall, Nov. 13, was Carl Orff's "Carmina Burana", scenic cantata on 13th-century poems. Again the Philharmonic Chorus of more than 100 voices, trained by William Guthrie, aided a superlative performance.

Mr. Schwieger, the chorus, and orchestra received a deserved ovation,

as did the excellent soloists, Marguerite Willauer, soprano; Hugh Thompson, baritone; and Eugene W. King, tenor. Mendelssohn's Overture to "A Midsummer Night's Dream" and four excerpts from the same work followed the Bach music. —Blanche Lederman

Royal Danish Ballet Begins Concert Series

Lansing, Mich.—The Royal Danish Ballet offered a brilliant opening for the concert-lecture series Oct. 9 and 10 in the Michigan State University auditorium in its first mid-western appearance. The spontaneity, dramatic interpretative power, and technical excellence of the soloists and ensemble were noted in the Bournonville works, "La Sylphide", "La Ventana", and "Dream Pictures", and in the decidedly more modern "Graduation Ball".

—Ethelyn Sexton

Westchester Symphony Plans Series

White Plains, N. Y.—The Westchester Symphony, Milton Forst, director, has planned four concerts for its 1956-57 season, half of them to be special children's programs. Soloists include Fredell Lack, violinist; Tong-Il Han, 14-year-old Korean pianist; William Bell, tuba player; and local young talents.

Paderewski Birthday Memorial Concert

A Paderewski Birthday Memorial Concert took place Nov. 9 at the Kosciuszko Foundation House, enlisting the services of Paul Wittgenstein and Luisa Stojowska, pianists; Longina Nano, soprano; and Zlato Balokovic, violinist. Works by Paderewski and by Mendelssohn, Chopin, and Donizetti were played.

Vancouver Symphony Season Plans

Vancouver.—The Vancouver Symphony has announced a series of 12 concerts for the 1956-57 season. Soloists with the orchestra this year are Byron Janis, Rudolf Firkusny, Glenn Gould, and Benno Moiseiwitsch, pianists; Tosy Spivakovsky and Isaac Stern, violinists; Maria Schilder, contralto; and Roland Dufrane, oboist.

The Bach Choir of Vancouver will appear with the orchestra in a performance of Beethoven's Ninth Symphony. Composer Allard de Ritter will conduct the orchestra in one of his works.

New Orleans Opera Opens With Butterfly

New Orleans.—The regular opera season opened on Nov. 8 with a presentation of "Madama Butterfly". Maria di Gerlando gave a worthy, highly praised interpretation of Puccini's heroine, and she was ably seconded by Andre Turp, as Pinkerton; Cesare Bardelli, as Sharpless; and Margaret Roggero, as Suzuki. Always dependable were Warren Gadpaille, Arthur Cosenza, and Harry Theard in other roles. Renato Cellini conducted in convincing manner, and Knud Andersson had the choruses well in hand. Armando Agnini's artistic settings and stage direction evoked much applause. A second performance was given on Nov. 10.

Beethoven's Symphony No. 5 was the principal offering of the second symphony concert, on Nov. 6. Alexander Hilsberg's authoritative conducting was a delight. In the third

concert, Alexander Brailowsky was the soloist in the Chopin E minor Piano Concerto. The pianist has never played so well here, and the delicacy of his interpretation could hardly be excelled. Mr. Hilsberg's excellent version of Dvorak's Fourth Symphony brought the concert to a close.

Rudolph Ganz held a master class here on Nov. 19 and 20. He was presented by the New Orleans Music Teachers Association, of which Louis Panzeri is president.

—Harry Brunswick Loeb

Youth Concerts Are Honored

The National Federation of Music Clubs has presented its first Award of Merit to the Philharmonic-Symphony Young People's Concerts for "outstanding achievement in its Crusade for Strings for the year 1956".

The "Crusade for Strings" was originated by the federation to further the study of string instruments in order to combat the current shortage of string players. The orchestra received this award for its invitation to teen-age string players in New York City junior and senior high schools to play in the body of the orchestra at the final young People's concert of the 1955-56 season.

Dance Conference To Be Held

The third annual conference for Creative Teaching of Dance to Children will be held Dec. 27 to 30 at the YM and YWHA, 1395 Lexington Avenue, New York 28. Workshops and demonstrations will be supplemented through panel discussions by leading people in the field.

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Books

Marian Anderson Tells Her Story

My Lord, What a Morning. By Marian Anderson. (Viking Press. \$5). 312 pp. Illustrated.

Marian Anderson has been honored by presidents, kings, and ordinary people the world around, but no one has made very much of the fact that she is a sensible woman. And that she must be, for her autobiography is a sensible book.

Given the raw materials she had to pour into her life story, many another public figure would have stirred them into a heart-rending saga loaded with crises and climaxes. Miss Anderson is plainly not interested in such nonsense. Time has not dimmed her memory of the less-than-prosperous life the Andersons knew in Philadelphia during her childhood and adolescence. Neither has it magnified the difficulties they encountered. She

simply tells what she remembers and admits to having been a happy child.

But if Marian Anderson is no sister, she is no Pollyanna, either. Without ever stooping to criticize anyone, she distinguishes quite clearly between those who helped her and those who didn't in the early stages of her career. Distinction of this sort revolve about managers and teachers; she had no patrons.

Her Vocal Training

Actually, the story of Miss Anderson and the haphazard instruction she received forms the only truly pitiable strain in her narrative, and its pitableness has to do with the facts themselves rather than her telling of them. That she was born with a voice of incomparable beauty, no one would deny; few, however, could maintain that she ever really learned to use it wisely. After reading this book, one knows why and can only marvel that she has managed to sing

as effectively as she has for so many years.

Miss Anderson is fully aware that she is a symbol of hope and achievement for members of the Negro race, to whom she always refers protectively and proudly as "my people". Even here, however, she remains sensible, refusing either to claim great credit for such relaxation of prejudices as she has helped to bring about or to hand down harsh judgments on those who persist in racial bigotry.

Here is a level-headed account of the life and attitudes of a dedicated, determined, and inspired woman.

—A. H.

English Opera Singer Writes Autobiography

All the Bright Dreams. By Marguerite d'Alvarez. (Harcourt, Brace and Company. \$5). 313 pp.

The late Marguerite d'Alvarez begins her autobiography: "My father was a descendant of one of the old Spanish families that crossed into Peru in the 16th century to conquer the Incas . . . He had a mixture of Inca and Spanish blood, and the things in my nature I hesitate to question are, I believe, due to my Peruvian ancestors . . ." The suggestion of a highly romantic, emotional nature in this statement is fully borne out by the contralto's story, although her life opened, prosaically enough, in Liverpool, England.

Miss d'Alvarez gives us impressions of her childhood, her studies at the Brussels Conservatory, her early operatic engagements in Rouen and Algiers, her later triumphs in New York, Milan, and London, her strange relationship with Oscar Hammerstein, and her final years of concert work in many parts of the globe.

The book's fascination lies in Miss d'Alvarez's candid description of herself and her reactions to people and events about her. All her life she was unduly sensitive, at times neurasthenic (as she herself admits), radiant with joy at one moment and morbidly despondent at the next. How she ever managed to learn to sing remains almost a mystery, except that music was the complete means of expression for her and once she was onstage she became transformed into another person. In her private life, too, she surmounted many crises by acting rather than being herself. In the end, it was her emotional approach to her art, abetted by her powerful voice, that won her many admirers and a career of some distinction.

—R. A. E.

Books Received

(More detailed reviews of some of these books will appear in later issues of *Musical America*.)

Essays on Music. By Alfred Einstein. (W. W. Norton & Co., Inc. \$4). A representative collection of the late musicologist's shorter writings. Introduction by Paul Henry Lang. 265 pp.

Corelli His Life, His Music. By Marc Pincherle. (W. W. Norton & Co., Inc. \$4). A discussion of the composer's works and a short biography by the president of the French Musicological Society, who has devoted a lifetime to the study of the music of Corelli and Vivaldi. 236 pp. Illustrated.

Diaghilev-Nijinsky and other Vignettes. By Maurice Sandoz. (Kamin Publishers. \$5.00). Close-ups of Nijinsky, Diaghilev, Saint-Saëns, Paderewski and others. 141 pp. Preface by Walter Terry. Commentary by Romola Nijinsky.

Highlights from a Decade of Dance in New York. By Walter Stance. (Kamin Publishers. \$5.00). Photographic survey of famous dancers and ballet scenes. 70 pp.

Music Dictionary. By Marilyn Kornreich Davis in collaboration with Arnold Broido. (Doubleday & Co., Inc. \$3.50). Over 800 concise definitions of musical words, foreign terms, and instruments. 63 pp. Illustrated by Winifred Greene.

Paderewski. By Charlotte Kellogg. (Viking Press. \$3.50). A new biography of the great Polish pianist and statesman. 224 pp.

The Ministry to Youth through Music. By Richard D. Hoffman. (Augsburg Publishing House. 75c). Booklet dedicated to the development of more and better music in all churches. 31 pp.

Modest Mussorgsky. By M. D. Calvocoressi. (Essential Books, Inc. \$9.75). An account of the composer's life and analysis of his works. 322 pp. Illustrated.

Concerning Music. By Wilhelm Furtwangler. (Boosey & Hawkes. \$3). Derived from a manuscript written ten years ago and translated by L. J. Lawrence.

Risë Stevens (left) is greeted by "Miss Yakima" (Joan Lydin) and Bert Broad, president of the Yakima Community Concert Association, at the Yakima airport on Oct. 21, before her recital sponsored by the association



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OTHER OPERA in New York

NBC-TV Opera Theater Gives La Bohème

The NBC Television Opera Theater added another distinguished production to its growing list of achievements when it gave "La Bohème" on Nov. 18 in English. This was a performance that was freshly sung and

The translation of the libretto by Joseph Machlis was tasteful and in the spirit of the original. And the singers were able to make almost every word clear. The sets, designed by Ed Wittstein, and the costumes, by Saul Bol-sani, imaginatively recreated the work's atmosphere. Kirk Browning's direction was also of high caliber.

—F. M., Jr.



Courtesy NBC-TV

Inside the Café Momus in the NBC-TV Opera production of "La Bohème": left to right, Jan McArt (Musetta), Irwin Charone (Alcindoro), Richard Torigi (Marcello), Kenneth Smith (Colline), Dorothy Coulter (Mimi), John Alexander (Rodolfo), Thomas Tipton (Schaunard)

vividly acted and gave the romantic story a vital meaning. The production wisely did not imitate the staging techniques of the opera house, for the camera was focused mainly on individual characters or groups rather than on full scene shots. Thus the performance pointed out many details that are usually missed in the theater and achieved an intimacy most appropriate to the work.

The principals all sang and looked their parts well. Dorothy Coulter, as Mimi, and John Alexander, as Rodolfo, sang with a thorough understanding of the music, and made the duet in Act III a particularly poignant episode. Jan McArt was a flamboyant and flirtatious Musetta, and Richard Torigi's Marcello was sharply characterized. The other roles were handled equally well, never overacted as is often the case—Kenneth Smith, as Colline; Thomas Tipton, as Schaunard; Chester Watson, as Benoit; Orrin Hill, as Pargignol; and Irwin Charone, as Alcindoro. Peter Herman Adler, conducting members of the Symphony of the Air, gave a sympathetic reading of the score.

New Jersey Symphony Plans Season

Maplewood, N. J.—The New Jersey Symphony, Samuel Antek, musical director, will give a series of three concerts this season, which will mark its 35th year. Soloists with the orchestra will be Ernst von Dohnanyi, composer-pianist, who will perform one of his works with the orchestra; Hambro and Zayde, duo-pianists; and Margaret Harshaw, soprano.

Underwood Receives New Position

East Lansing, Mich.—Roy Underwood, head of the music department at Michigan State University, is the new president of the National Association for Music Therapy. The asso-

Long Island Opera Gives "Rigoletto"

The Long Island Opera Company gave a performance of Verdi's "Rigoletto" on Saturday evening, Nov. 10, at the Brooklyn Academy of Music. James Buckley, baritone of New York, sang the title role, with Josephine Guido as Gilda, Costanzo Gero as the Duke, Laurene Buttlar as Maddalena, Louis Sgarro as Sparafucile, Roy Urhausen as Count Monterone, James Eby as Marullo, Adrien La Chance as Borsa, Lawrence Harwood as Count Ceprano, Kathleen Miller as Countess Ceprano, and Irene Guest as Giovanna. Salvatore dell' Isola conducted.

Polish Opera Sung at Academy

The Polonia Opera Company presented Moniuszko's "Hrabina" ("The Countess") at the Brooklyn Academy of Music on the afternoon of Nov. 4. Jan Wojewodka conducted a cast that included Lodo Bielicka, Jan Hosh, Marian Nowakowski, and others.

ciation elected him at its annual meeting Oct. 18-20 in Topeka, Kan.

Michigan State University will be host to the music therapists next year when the annual meeting is conducted on the East Lansing campus, Oct. 10-12.

Wilmington Symphony Gives Series

Wilmington, Del.—The Wilmington Symphony, Van Lier Lanning, conductor, which has scheduled its first season of subscription concerts, gave the first program of the series Oct. 15, with Zola Mae Shaulis, 14-year-old pianist, as soloist. Three other events are planned, for Dec. 10, Feb. 18, and Apr. 15. New works by Joseph Wagner, David Kozinski, and Margaret Buechner will

be presented. Soloists in the remaining concerts will be Jacob Krachmalnick and Lorne Monroe, concertmaster and solo cellist of the Philadelphia Orchestra.

Corpus Christi Orchestra Series

Corpus Christi, Tex.—The Corpus Christi Symphony, Jacques Singer, musical director, has announced seven concerts for its current season. These include a performance of the "Saint Matthew Passion" of Bach, with the North Texas State College chorus, and a production of Gian-Carlo Menotti's "Amahl and the Night Visitors".

Soloists with the orchestra are Pilar Lorengar, soprano; Isaac Stern, violinist; Jose Iturbi, pianist; and Mack Harrell, baritone.

Amherst Opera Group Gives Production

Amherst, Mass. — The Amherst Community Opera, a small company run entirely by non-professionals, presented Gian-Carlo Menotti's "Amelia Goes to the Ball" and "Amahl and the Night Visitors" Nov. 16 and 17. Fiora Contino conducted.

Cedar Rapids Symphony Opens Season

Cedar Rapids, Iowa.—The first concert of the Cedar Rapids Symphony, under Henry Denecke, was

given Oct. 8 under somewhat unusual circumstances. The scheduled solo artist, Albert DaCosta, tenor, was unable to appear due to a last-minute illness. A substitute, Ralph Nielsen of Chicago, was flown in specially before the concert and the program was held without the chance for rehearsal between orchestra and soloist.

Youth Concerts To Be Repeated

Washington, D.C.—The "Music for Young America" series of free concerts, sponsored by the National Symphony, will be presented again next spring from April 17 through May 21. They will be given every evening in the Pan American Union and are free to all high school students and young people who will be visiting this city during these five weeks. They are invited to write ahead for reservations and tickets, which will be given on a first-come, first-serve basis, to Ralph Black, Manager, National Symphony Orchestra, 1779 Massachusetts Avenue, N.W., Washington 6, D.C.

Corning Glass Center Lists Musical Events

Corning, N. Y.—Among the cultural events taking place at the Corning Glass Center this fall are four musical programs. The United States Marine Band played on Sept. 22, and Rudolf Firkusny, pianist, gave a recital on Oct. 8. Two appearances by the Corning Philharmonic are scheduled.

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Schools and Studios

Aldo Parisot, cellist, began the season's series of faculty recitals at the Peabody Conservatory in Baltimore on Nov. 27. The series continues Jan. 8 with a recital by Arthur Howes, organist. Joseph Victor Laderoute, tenor, presents a Feb. 26 program, and another organist, Clarence Snyder, concludes the series March 5.

A concert of modern music by German composers was held at the Mannes College of Music Nov. 16. Works by Boris Blacher, Paul Hindemith, Max Reger, and Richard Strauss were performed.

Leopold Mittman, pianist, and Mishel Piastro, violinist, have been appointed to the faculty of the Long Island Institute of Music. They will provide both private instruction and some master classes.

The first concert of the Boston University Symphony was held Nov. 19, with a program of Fauré's "Pelléas et Mélisande" Suite, Brahms's Symphony No. 4, and music from Weber's "Der Freischütz", directed by Russell Stanger.

Frederick Haywood, director of the Haywood Institute of Universal Song, has re-established his vocal studio at 127 Holland St., Syracuse, N. Y.

Students of Suzanne Sten have been active during this season. Ruth Kobart, mezzo-soprano, who has frequently been soloist with the Little Orchestra Society and with the Brooklyn Philharmonia, is now on tour with the NBC Opera Company. Formerly she was understudy to Helen Traubel in "Pipe Dream". Blanche Gitlow, coloratura soprano, has been engaged for leading parts at the Municipal Theater in Flensburg, Germany, and recently made her debut as Gilda in "Rigoletto". Mita Charney, soprano, who has specialized in Renaissance and Baroque music, is now soloist with the Orpheus Chamber Singers. Previously she has sung as soloist with Amor Musicale and has given her own recitals in the Newark Public Library series and at New York's City College. Lillian Shelby, soprano, having toured as soloist with the Sigmund Romberg Orchestra, is now understudy to Jo Sullivan in the Broadway musical "The Most Happy Fella".

Steven Kennedy, American baritone, was presented by the Hunter College music department in a recital at the College Assembly Hall on Nov. 29. Stuart Ross was the accompanist.

Mrs. Frances D. Rainey, secretary of the Civic Music Association of Winston-Salem, N. C., greets Robert Merrill with a special gift when he arrives for his recital. Left to right are Carroll Hollister, the baritone's accompanist; Mr. Merrill; Ralph Hanes, president of the association; and Mrs. Rainey

Works by graduate students of composition at Columbia University were given in a program at the Museum of the City of New York on Nov. 18. Heard were pieces by David Russel Williams, Allen Brings, Walter Caddon, Thomas Moore, and Hubert Doris.

Sixty-six awards, ranging from \$50 in tape or disks to \$2,750 in recording machines and supplies will be given for the best plans for the use of \$2,000 worth of recording equipment in relation to the specific needs of a school or college. The contest is being sponsored by Audio Devices, Inc., 444 Madison Avenue, New York City, and further information and application forms can be obtained there. The deadline for entries is Feb. 1, 1957.

The New York State School Music Association's annual directors' conference was held in Syracuse Nov. 29 to Dec. 1.

The extension music department of the University of Wisconsin at Madison will hold its annual midwinter music clinic on its campus Jan. 13 to 15. High school and college educators and students from the state are expected to attend.

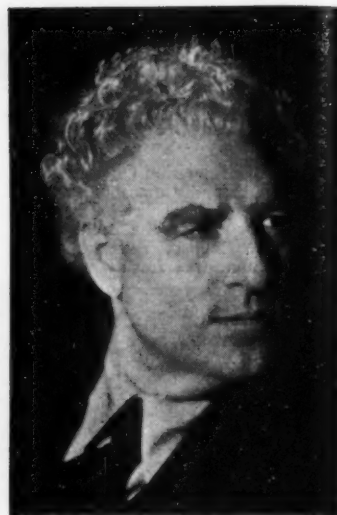
A course of study leading to the profession of music therapist has been established by Tulane University, beginning this year. The program will include courses equivalent to a major in music, with emphasis upon practical performance, combined with classes in psychology and sociology.

Walter Charnbury, professor of piano at Rollins College for 17 years, retired as of this past fall.

After three years of residence in the East, Henri Arcand, pianist, and his wife, formerly manager of the Erie (Pa.) Philharmonic, have returned to the West Coast to make their home in Sacramento, Calif.

Mantle Hood, assistant professor of music at the University of California at Los Angeles, has been awarded a Ford Foundation Fellowship for study and research in Indonesia, with his principal concentration being in Java.

Arizona State College at Tempe has announced its concert series for this season. Appearing will be Elisabeth Schwarzkopf, soprano; Cesare Valletti, tenor; Rey de la Torre, gui-



Giovanni Martinelli

Martinelli Receives New Appointment

The Third Street Music School Settlement, Allan Davis, director, has announced the appointment of Giovanni Martinelli as head of its voice department and chief consultant to its opera workshop.

Closely associated with the Metropolitan Opera Company since his debut there in 1913, Mr. Martinelli continued his alliance there after his retirement, as honorary member of the Metropolitan Opera Guild and as guest panelist on intermission features of the Saturday broadcasts. For the past three summers he served as a member of the opera department at the Benedetto Marcello Music Conservatory in Venice.

On the occasion of this appointment, the Third Street Music School Settlement and Mr. Martinelli are making available four full scholarships which will be awarded on a competitive basis to advanced vocal students. These will also afford opportunities for experience in the opera workshop. Applications for audition may be obtained by writing to the registrar.

tarist; Tossy Spivakovsky, violinist; Geza Anda, pianist; the college chorus; the Los Angeles Instrumental Septet; the Ballets Basques de Biarritz; the Beaux Arts Trio; and the Don Cossack Chorus under Serge Jaroff.

The Adelphi College Glee Club will present its annual Christmas concert Dec. 9. Members of the Adelphi Symphony will provide the accompaniment for the 60 male and female voices in a program of works from Buxtehude through modern pieces. Angeline Collins, soprano, and William Hain, tenor, will be guest artists. Lawrence Rasmussen, chairman of the music department, will conduct.

Johannes Smit has been appointed to the music theory faculty of St. Louis Institute of Music this fall. Awarded his Ph. D. in musical composition by the Eastman School of Music in 1953, Mr. Smit received his M.A. from the Juilliard School of Music in 1949. He is a former assistant editor of the "Journal of the American Musicological Society".

Purdue University is in the midst of its 1956-57 Convocation Series of



Journal & Sentinel—Frank Jones

concerts. These are offering Cesare Valletti, tenor; the Old Vic Theater Company; the Vienna Philharmonic, conducted in two concerts by Carl Schuricht and André Cluytens; De Paur Opera Gala Company; Alexander Brailowsky, pianist; Virgil Thomson, lecturer; the Cincinnati Symphony, under Thor Johnson; National Ballet of Canada; and Joyce Flissler, violinist.

Michigan State University completed last summer a new 600,000 music building addition. Facilities in the two-story wing include a choral room, soundproof practice rooms, classrooms, studios, offices, and a piano technician's workroom. Audio-visual conduits and built-in wiring facilities for telecasting are among the modern features installed.

A library of more than 2,000 volumes, with particular emphasis in the field of music, has been bequeathed to the General Library of the University of California on the Berkeley campus. The collection is that of the late Manfred Bukofzer, musicologist, scholar, and long a member of the University of California faculty, and his late wife, Ilse.

Catholic University of America, Washington, D.C. has built a new, quarter-million dollar addition to its music building. The structure is equipped with air-conditioned practice rooms, studios, and classrooms, plus a library and record listening booths and a large rehearsal hall.

The fourth annual Chamber Music Concert Series will be held at Sarah Lawrence College on Jan. 25, Feb. 15, and March 8, 1957. The Saitenberg Chamber Music Players and the New York Woodwind Quintet will participate.

The Grass Roots Opera Association presented "The Barber of Seville" on Nov. 12 at Appalachian State Teachers College in Boone, N. C. On Nov. 15 the music department presented a choral and orchestral concert in the school's Fine Arts Auditorium. Dec. 2 and 9 the college choir will perform Handel's "Messiah", one concert being out of town in North Wilkesboro.

Four programs have been announced for the Haverford College chamber-music series this season. Scheduled to perform are the Mozart Trio; Ernst and Lory Wallfisch, violin and pianist; a trio concert by John Krell, flutist, Edna Phillips, harpist, and Elsa Hilger, cellist; and the Eger Players, with Joseph Eger, French horn soloist.

The Brooklyn Community Orchestra, sponsored by the music department of Brooklyn College, gave its first concert of the season on Nov. 30 under Siegmund Levarie. The soloist for the evening was Jerome Lowenthal, pianist, in Chopin's F minor Concerto.



Eleanor Steber rehearses with Renato Bellini, who coached her for "Andrea Chenier" and "The Girl of the Golden West", which the soprano sang in Chicago recently. Miss Steber will sing two of Mr. Bellini's songs in her forthcoming world tour

Hartt and Hillyer Colleges To Merge

Hartford will become the home of a new center of higher education to be known as the University of Hartford, upon fulfillment of plans to merge the Hartt College of Music and Hillyer College. The 150-acre property on Bloomfield Avenue in Hartford and West Hartford, recently acquired by Hillyer College, will be the site of the university.

A charter for the new university will be requested from the Connecticut State General Assembly when it convenes in January. Application for a license to operate as the University of Hartford has been made to the State Board of Education.

The way is being left open, it was stated, for other qualified educational institutions to join in the enterprise. Both colleges will maintain academic identity within the university. Under the governing board of the university, each college will retain its board of trustees, administration, and faculty. Existing affiliations in either college with other local educational institutions will be continued.

Among the objectives of the new university, according to Alan S. Wilson, president of Hillyer College, and Moshe Paranov, director of Hartt College of Music, are first, to meet the pressing demands for development of the existing departments of the two institutions at both undergraduate and graduate levels, and secondly, to add such other departments, schools, and research and cultural facilities as may be essential to meet the new and growing needs of a rapidly developing urban area.

Max Wollheim To Conduct Tour

A "Music Audition Tour" of Europe will be conducted next March by Max Wollheim. The tour promises opportunities for auditions with leading European musical organizations and managers for young American vocalists, instrumentalists, and ballet dancers. Organizations and places to be visited include the Berlin Philharmonic, Vienna Opera, La Scala in Milan, and other opera houses, orchestras, radio stations, and recording companies.

Information regarding the tour is available from Tom Duffy Travel Service, Hotel Onondaga, Syracuse 2, N. Y.

Mulfinger Gives Schumann Concerts

Syracuse, N. Y.—To commemorate the centenary of Robert Schumann's death, George Mulfinger, pianist and faculty member at the School of Music, College of Fine Arts, Syracuse University, is giving a series of all-Schumann recitals this season in many parts of the United States.

Richard Korn Leaves For Japan

Richard Korn, American conductor, has been engaged by Prince Hidemaro Konoye as the first foreigner to direct

performances of Japan's Asahi Broadcasting Symphony, of which the prince is the regular conductor. Mr. Korn will make his Japanese debut at a subscription concert of the orchestra in Tokyo on Jan. 15 and will also be heard in other cities.

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Cleveland Orchestra To Tour Europe

The Cleveland Orchestra will tour Europe in co-operation with the International Exchange Programs of the American National Theater and Academy. The tour will begin in May and will last for at least six weeks.

Starting in Glasgow, the orchestra plans to give concerts in England, Belgium, Germany, Holland, France, Portugal, Spain, Italy, Switzerland, Austria, and the Scandinavian countries. At least one important American composition is scheduled for each program.

George Szell, conductor of the orchestra for the past ten years, will lead the orchestra during its tour. He will be assisted by Robert Shaw, who joined the Cleveland Orchestra this season as associate conductor.

Ballet Theater Dances In Italy

America's Ballet Theater began a series of performances in Italy Nov. 16, replacing the Soviet Union's Moisseyeff Ballet. The invitation to the Russian dancers was cancelled by the Italian Government because of the present situation in Hungary, and the Ballet Theater was invited to take up the Moisseyeff dates.

Touring the Mediterranean and Near East on behalf of the International Exchange Program of ANTA, the Ballet Theater had to cancel its own appearances in Iran and Israel due to the present tensions. Before leaving the Middle East, however, it did dance in Beirut, Lebanon, as scheduled.

Scheduled appearances in Italy between Nov. 16 and Dec. 20 include Florence, Rome, Genoa, Turin, and other cities.

Tanaquil LeClerc Stricken by Polio

Copenhagen.—Tanaquil LeClerc, 27-year-old prima ballerina of the New York City Ballet Company, is reported to be recovering from an attack of poliomyelitis. The illness occurred while the company was appearing at Copenhagen's Royal Theater as part of its European tour.

Oakland Chorus Marks Anniversary

Oakland, Calif.—Four presentations of Handel's "Messiah" this season will mark the 25th anniversary of the Unruh Philharmonic Chorus. The group was organized by David P. Unruh in 1932 and is today directed by his son John, with his wife, Carolyn, serving as manager and accompanist. Through its history many artists have appeared with it as soloists, including Lawrence Tibbett, John Charles Thomas, Richard Bonelli, and Tito Schipa.

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In the news 20 years ago

Efrem Zimbalist is surrounded by friends who reenacted scenes from the violinist's life at an anniversary party in 1936. In the back row are Samuel Chotzinoff; Jascha Heifetz, as Zimbalist; Mrs. Zimbalist (Alma Gluck); the violinist himself; Marcia Davenport, as her mother, Alma Gluck; David Sarnoff, as a confidence man; Germaine Schnitzer; Marc Connelly; and Nicholas Moldavan, as Gatti-Casazza. In the front row are Pauline Heifetz; Mischa Levitzki; Mrs. Thomas Finletter, as Zimbalist's mother; and Pierre Luboshutz, as a Russian peasant



The Cincinnati Symphony, under Eugene Goossens, staged "Carmen" with Gertrud Wettergren in the title role. Shortly after, the Cleveland Orchestra, conducted by Artur Rodzinski, mounted Strauss's "Elektra". Gertrude Kappel sang the title role, with Enid Szantho as Klytemnestra, Charlotte Boerner as Chrysothemis, and Julius Huehn as Orestes.

The San Francisco season had a glorious finale when Fritz Reiner led "Die Walküre". Lotte Lehmann, Kirsten Flagstad, Kathryn Meisle, Lauritz Melchior, Friedrich Schorr, and Emanuel List made up the superb cast. Mme. Lehmann was also heard as Tosca, with Lawrence Tibbett and Charles Kullman as her colleagues.

Opera continued in Chicago with the newsworthy return of Amelita Galli-Curci, after ten years.

The Dresden Opera visited Covent Garden in London. The 70-year-old

Richard Strauss led his own "Ariadne auf Naxos" and Karl Böhm conducted "Der Rosenkavalier". In the company were Maria Cebotari (Sophie), Marta Fuchs (Marschallin and Ariadne), Marta Rohs (Octavian), Erna Sack (Zerbinetta), and Ludwig Ermold (Ochs).

Richard Wagner was the subject of a play staged by the Theater Guild and called "Prelude to Exile". Wilfred Lawson was Wagner and Eva Le Gallienne was Mathilde Wesendonck.

Current recitalists included Povla Frijs, Florence Easton, Albert Spalding, and Moriz Rosenthal.

Twenty years ago (1916): Gustav Mahler's "Das Lied von der Erde" was given its first American performance by the Philadelphia Orchestra, under the direction of Leopold Stokowski. Tilly Koenen and Johannes Sembach were the soloists.

direction, but cheerful in the sense of Mozart, to whom a pleasant "company manner" did not in any way interfere with the expression of the most profound musical thoughts.

It is regrettable that the five concerts of the "Week of Light Music" inclined so heavily towards jazz on the one hand and horse-play on the other. In the first category were such works as John Gaas's "Jazz Symphony Number One", Gunter Bialas' "Jazz Promenade", Toni Leutwiler's "Humoresque for Violin, Jazz Band, and Symphony Orchestra", David Raskin's "Laura", etc. Attempts at humor included Wimberger's "Loga-Rhythms", treating the popular song "O du lieber Augustin" in various ways; Rolf Wilhelm's "To Be Continued—A Mystery Novel for Orchestra", which calls for a "revolver in F"; Werner Heider's "Conference" for string quartet and saxophone quartet; and similar efforts.

The program included very few works that did not have a cute or humorous "twist". It would seem to us that new works without such "twists" have a better chance of being really entertaining (as distinct from silly) and that their potential life spans would be immeasurably greater.

—Everett Helm

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OBITUARIES

GUIDO CANTELLI

Paris.—Guido Cantelli, 36, noted Italian conductor, was one of 33 passengers who were killed when the plane in which they were traveling crashed near here on Nov. 24. The plane had just taken off from the Orly airport on its way from Rome to New York.

Mr. Cantelli was going to the United States to fill a four-week engagement, beginning Nov. 29, as guest conductor of the New York Philharmonic-Symphony. Another four-week period as guest conductor was scheduled for March 14 to April 7. He had led the orchestra every season since his debut with it on Jan. 3, 1932.

Mr. Cantelli was born in Novara, Italy, on April 27, 1930. He revealed musical gifts at an early age, and his father, a bandmaster, saw to it that he began his musical studies when he was about five.

When he was 14, Mr. Cantelli gave his first piano recital. He went on to the Verdi Conservatory in Milan to study composition and conducting. Here he worked with Giorgio Ghedini, whose works he often conducted in later years. At the conservatory, Mr. Cantelli had an opportunity to conduct a student orchestra in his own compositions, but he eventually abandoned creative writing.

In the 1942-43 season he returned to Novara as conductor and artistic director of the Teatro Coccia, a post once held by Toscanini, who was later to sponsor the young man.

Mr. Cantelli was drafted into the Italian army, but his opposition to collaborating with the Nazi forces resulted in imprisonment in a labor camp in Stettin, Germany. He became so ill, he was transferred to a hospital in Bolzano, from which he escaped and returned to Milan, weighing only 80 pounds. He became involved in Partisan fighting, was taken and held hostage by the Fascists, but was eventually freed so that he could conduct. In July, 1945, he led the La Scala orchestra at the Olympia, one of the few available theaters in Milan at that time.

Three years later, Toscanini heard him several times, making the oft-quoted remark that he "conducts like I do". Toscanini then invited him to conduct some concerts by the NBC Symphony, and Mr. Cantelli made his American debut with that orchestra on Jan. 15, 1949. He returned many times thereafter to conduct the ensemble.

His engagements extended to other leading orchestras throughout Europe and America in the following years, and he was also heard at festivals in

Guido Cantelli
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Edinburgh, Salzburg, Florence, and Venice. Mr. Cantelli reportedly did not want to accept a permanent post anywhere, because he preferred guest conducting. However, on Nov. 17, he received the signal honor of being appointed permanent conductor of La Scala's orchestra. He conducted his first opera under La Scala auspices, when he led a performance of "Cosi fan tutte" at the new Piccola Scala last January.

Mr. Cantelli is survived by his wife and a son, Leonardo, born last June 10.

VICTOR YOUNG

Palm Springs, Calif.—Victor Young, 56, composer, who had written many successful popular songs and background scores for over 300 motion pictures, died of a heart attack on Nov. 10.

Mr. Young was born in Chicago, the son of an opera singer. At the age of 10 he went to Europe to live with his grandparents, and he received his musical training in Warsaw, graduating from the Imperial Conservatory there. He made his debut as a violinist with the Warsaw Philharmonic, and in this country at Orchestra Hall in Chicago.

Subsequently he worked as a violinist in theater orchestras, eventually going to Grauman's Theater in Hollywood. This led to his work as an arranger and popular-song writer and, finally, to scoring films. Motion pictures for which he composed scores included "For Whom the Bell Tolls", "The Big Clock", "Golden Earrings", and many more.

MRS. ROSE MELTON

Jacksonville, Fla.—Mrs. Rose Thornton Melton, 78, mother of the concert and opera singer James Melton, died Nov. 10 after a long illness. A native of Dawson, Ga., Mrs. Melton had lived here since 1951 with a daughter, Mrs. Mary Gensert. Also surviving are another daughter, Mrs. John T. Cain, another son, W. P. Melton, and a sister, Mrs. Pearl Dozier.

N. LINDSAY NORDEN

Philadelphia.—Norris Lindsay Norden, organist, composer, arranger, and director of church music, died Nov. 3 at the age of 69. He had taught at the Curtis Institute of Music, the New York High School of Commerce, the Cape Cod Institute of Music, and Episcopal and Germantown Academies in this city. He had also edited and contributed to several scholarly journals, had composed numerous anthems as well as orchestral works, and published arrangements of Russian choral music.

Surviving are a son, Warren E., and a daughter, Mrs. Grace Elise Loun.

WALTER GROSSMAN

Miami.—Walter Grossman, 63, first cellist with the University of Miami Symphony since it was founded 30 years ago and its assistant conductor under the founder, Arnold Volpe, died on Nov. 2. Mr. Grossman was on the faculty of the University School of Music for 11 years, and was also assistant conductor of the Opera Guild of Greater Miami. A native of Berlin, he came to America in 1923. His wife, Gertrude, survives.

HAROLD HENRY

Orangeburg, N. Y.—Harold Henry, pianist, died Oct. 15 at the age of 72. He was born in Neodesha, Kan., and

studied at the Stern Conservatory in Berlin with Godowsky and Jedliczka, and in Paris with Moszkowski. He made his Berlin debut in 1905 and his American debut in 1906, in Chicago. Subsequent recitals were given in principal cities here and abroad, as well as solo appearances with orchestras. He had composed many piano pieces and songs.

Savannah Symphony Begins Season

Savannah, Ga.—The Savannah Symphony began its fourth season Nov. 12, under Chauncey Kelley's direction. Soloist for the first concert was William Lewis, tenor, a member of the NBC Opera Company. "Opera Night at the Symphony" was the theme of the concert.

Kaufman Introduces Concertos in Europe

Louis Kaufman has returned from his eighth consecutive European tour. In London, the American violinist played the Piston concerto twice with the London Symphony and gave the premiere of the revised version of the Robert Russell Bennett concerto with

the same orchestra. He gave the first public performance of Leighton Lucas' "Concert Champêtre", dedicated to the performer, at a Promenade Concert, and the first radio performance of Hermann Goetz's Violin Concerto, in Glasgow for the Scottish BBC. In Denmark, Mr. Kaufman gave the premiere of Henri Sauguet's "Concerto d'Orphée".

The violinist will begin his American season with three concerts this month in Los Angeles, with the Kaufman Chamber Orchestra.

City Symphony Opens Season

The City Symphony of New York opened its 31st season on Nov. 4 at the Museum of Natural History, inaugurating a series of 12 concerts. While its director, Franz Bibo, is in Europe studying under the Rockefeller Grant for Young Conductors, Paul Vermel, associate conductor, is leading the group.

The Brooklyn Chamber Music Society directed by Carl H. Tollefsen, opened its season at the Academy of Music this fall with a concert commemorating the Schumann anniversary.

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New Recordings

Christmas Records

The Roger Wagner Chorale, led by Mr. Wagner, sings 19 Christmas carols on a Capitol disk called **"Joy to the World!"** (P 8353)★★★. The original settings are by the conductor and Salli Terri, and the songs range from the title hymn to the Appalachian Mountain carol "Jesus, Jesus, Rest Your Head" and "Sing We Now of Christmas," a 15th-century French carol.

From Westminster come a half-dozen disks devoted to Christmas carols and hymns. In most cases these are the familiar songs of the season, including a few popular works of recent vintage such as "Rudolph, the Red-Nosed Reindeer," but some disks touch on the unfamiliar, too. In **"Carillon for Christmas"** (WP 6020), Robert Locksmith plays a Stromberg Carlson Flemish Master Carillon, and Robert Owen the organ of the First Baptist Church in Rochester, N. Y. **"Adventure in Carols"** (WP 6021) presents Ferrante and Teicher, duopians. **"Christmas at Home"** ("Let's All Sing Carols") (WP 6027) is sung by the Westminster Choraleers. **"The Christmas Story in Carols"** (WP 6034) has Basil Rathbone as narrator, reading portions of the Scriptures, with carols sung by a variety of distinguished soloists and ensembles and Bach chorale-preludes played by Carl Weinrich. Dick Leibert is heard on the Wurlitzer Organ at Radio City in **"Christmas at Radio City"** (WP 6035). Boris Ord conducts the King's College Chapel choir, Cambridge, England, in **"A Festival of Lessons and Carols"** as sung on Christmas Eve (WP 6036). All ★★★★★ recordings.

A Vanguard disk presents Alfred Deller, counter-tenor, with lute and recorder players and a vocal quartet in **"The Holly and the Ivy"** (VRS 499)★★★. Old English carols make up the record.

Russian Pioneer

Glinka: "Russian and Ludmilla." Soloists, Chorus and Orchestra of the Bolshoi Theater conducted by Kiril Kondrashin. (Westminster: OPW 1401, \$17.80)

★ ★
Except for its famous overture, little is known in the western world of this second of Glinka's two operas. It was not a success in its first production at St. Petersburg in 1842 and it is significant that it was not produced in London until 1931 nor in Berlin until 1951 and that it has never been given at the Metropolitan. The trouble with the opera is the libretto, a tiresomely long and over-elaborated version of the Pushkin poem concocted by an assortment of Glinka's not-so-literary friends.

In five acts (requiring four 12-inch records) **"Russian and Ludmilla"** is almost Wagnerian in the leisureliness of its pace and the prolixity of its ruminations. One contralto solo, for example, takes fully half of one side of a record, and the narrative of the magician, Finn, contains no less than 500 words delivered without interruption. The weight of artistic disproportion here is equaled only by the strain on the listener's attention.

Nevertheless there is fine music in this score. However windy, Glinka is never uninteresting because he seems never to be at a loss for a

viable melody or for attractive coloristic effects, whether of rhythm or harmony or orchestration, in which he was the true progenitor of Rimsky-Korsakoff. The basic style is Italian (Farlaf's patter song is straight out of Rossini), but the substance of the music is inherently Russian with the essential oriental and folk qualities which Glinka bequeathed to the entire school of Russian composition that followed him. Characteristically, some of his best pages are for the chorus and the ballet, and there are some lovely Turkish, Arabian and Caucasian dances, water music for Ondines, etc., which reveal the authentic genius of Russia's pioneer nationalist composer.

The recording is not up to scratch technically. The engineers did not pay enough attention to balance and there is a hard brilliance in the sound that makes the high voices sound more edgy than they probably are. The cast is led by Ivan Petrov, as Russlan, with a deep, vibrant baritone, who would be considered a fine bass anywhere but in Russia, and Vera Firsova, a blanced and rather shrill, but perfectly schooled, soprano, as Ludmilla. Other outstanding performances vocally are given by Alexei Krivchenia, bass, as Farlaf, and Georgi Nelepp, tenor, as Finn. The opera is, of course, sung in Russian and the accompanying libretto gives the text not only in Russian and English but in a very helpful transliteration of the Russian. —R. E.

Fugues and Fantasy

Beethoven: Grosse Fuge, Op. 133, in a new edition for String Orchestra by Arthur Winograd. **Mozart: Fantasy and Fugue in F minor, K. 608,** arranged by Arthur Winograd, and **Adagio and Fugue in C minor, K. 546.** Arthur Winograd String Orchestra, Arthur Winograd conducting. (M-G-M E3382, \$3.98)

★ ★ ★
All of the music in this album is magnificent and seldom heard in the ordinary run of concertgoing. Mr. Winograd's version of the Grosse Fuge is effective and he conducts it in impassioned style. The occasional roughnesses of the performance are in the nature of the music. Mozart's F minor Fantasy and Fugue, one of his greatest works, is familiar to all duet players and also to duo-pianists, in the Busoni transcription. Mr. Winograd was correct in assuming that it would transcribe well for strings. The C minor Fugue (one of the peaks of the duo-piano repertoire) is equally powerful in the string version, with the glorious Adagio that Mozart wrote as an introduction for the string quartet setting of the fugue. —R. S.

For Band Lovers

Those interested in band music of one sort or another should investigate three disks recently released by Mercury. Under the title **"The Spirit of '76"** (MG 50111)★★★, music for fifes and drums, based on the field music of the United States Army, is played by members of the Eastman Symphonic Wind Ensemble, led by Frederick Fennell.

Mr. Fennell and other players from the Eastman ensemble also devote a record to music for field trumpets

and drums, also based on Army field music. This one is called **"Ruffles and Flourishes"** (MG 50112)★★★ and ends with the full wind ensemble playing "The Star-Spangled Banner".

The third disk finds the full ensemble devoting itself to **"Marches for Twirling"** (MG 50113)★★★, including works by Sousa, Fillmore, and others.

London Records has also issued a highly interesting disk in the same field, called **"Pipes and Drums"** (LL 1484)★★★, which is played by the Edinburgh City Police Pipe Band.

Wise Woman

Carl Orff: "Die Kluge." Philharmonia Orchestra, Wolfgang Sawallisch conducting. Elisabeth Schwarzkopf, die Kluge; Marcel Cordes, der König; Gottlob Frick, der Bauer; Georg Wieter, der Kerkermeister; Rudolf Christ, der Mann mit dem Esel; Benno Kusche, der Mann mit dem Maulesel; Paul Kuen, Hermann Prey, and Gustav Neidlinger, the three Vagabonds. (Angel, 3551 B/L (35389-90), \$6.96 or \$9.96)

★ ★ ★ ★
Carl Orff's "Die Kluge" or "The Story of the King and the Wise Woman" is a masterful work, as this first recording of the score demonstrates. Completed in 1942, "Die Kluge" occupies a position chronologically between "Der Mond" (1938) and "Catulli Carmina" (1943)—which are both works for the theater. Though Orff scorns calling "Die Kluge" an opera, it is difficult to know what else to term it, for the play (even though there is much spoken dialogue) and the music are completely dependent upon each other.

The story briefly tells of a peasant who has discovered a golden mortar; and he, hoping for a reward, gives it to the king, against his daughter's advice. The peasant lands in jail, as the daughter prophesied, because the king thought a golden pestle should be with the mortar, and since it wasn't, the king believes the peasant has stolen it. The daughter solves three riddles asked her by the king, and the king is so impressed that he not only sets her father free but also marries her. But the king, when his wife tries to correct a misjustice he has done, throws his wife out, saying that she may take one chest filled with whatever is most precious to her. The queen, being the wise woman that she is, gives the king a sleeping drug and carries him away in the chest.

However trite the above explanation of the plot may sound, the libretto, which is Orff's own, is certainly not. And though it is highly stylized, it makes its points briefly and effectively, particularly in regard to its comments upon justice.

The colorful and often deeply felt music speaks just as directly as the libretto. Looking at random at a page in the score for the first time, one might think its melodies and harmonizations extremely rudimentary and banal. But this would be like judging a beautiful building by seeing the basement only. Though "Die Kluge" may seem deceptively simple, it is magnificently organized, never superficial or pretentious. Its melodies bubble with life, whether it be in the rowdy drinking song of the three vagabonds, the king's powerful de-

nunciation of the queen, or the poignant lullaby of the queen. The orchestration, with all its battery of percussion, also shows the hands of a master. It is discreet, transparent, and comments sharply upon the text.

The performance and the sound are first-rate examples of what an excellent operatic recording should be (Orff himself supervised the recording). The principals are all distinguished, both vocally and dramatically, and the conductor, Wolfgang Sawallisch, is definitely a man we want to hear more of. —F. M., Jr.

Operatic Satire

Prokofiev: "The Love for Three Oranges." Slovenian National Opera, Bogo Leskovich conducting. Yanez Lipushchek, the Prince; Sonia Khochevar, Ninette; Vanda Guerlovich, Fata Morgana; Drago Chuden, Truffaldino; Friderik Lupsha, Kreonta; others. (Epic 4SC-6013, \$9.96)

★ ★ ★
"The Love for Three Oranges" is the first opera of Prokofiev's to be recorded in its entirety. It may not be the most significant of Prokofiev's works in this form, but it certainly demands attention. It is a masterful satire—a parody upon parodies. And though it may be too sophisticated for many listeners' tastes (the story deals with a prince who falls in love with three oranges because he has insulted a witch), it displays a masterful touch for character portrayal, sardonic melody (the March is perhaps Prokofiev's most famous tune), and witty orchestration.

Though none of the voices in this recording seems to be first rate, this is a highly satisfactory performance. Each character, whether the hypochondriac Prince, the witch Fata Morgana, or the ribbon-loving Cook, is given a telling characterization by its interpreter. The orchestra may have its faults, particularly in the matter of co-ordination, but it plays colorfully and with spirit. Since the work is not sung in English, the record company should have provided a libretto. The opera is too complicated for the listener who is hearing the work for the first time, to follow with only the synopsis the album provides. —F. M., Jr.



Respighi Album

Respighi: Homage to the Past: Ancient Airs and Dances for the Lute, Suites 1, 2, and 3; "The Birds"; "Botticelli Triptych". Vienna State Opera Orchestra, Franz Litschauer conducting. (Vanguard VRS 466/467, \$9.96)

★★★

Although Respighi's blatant tone poems, once championed by the irresistible Arturo Toscanini have faded very rapidly, his "homage to the past" (in the form of orchestral suites based on 16th-, 17th-, and 18th-century airs, dances, and other pieces) has worn very well. The "Trittico Botticelliano", composed in 1926 under the inspiration of Botticelli's paintings, "Spring", "The Adoration of the Magi", and "The Birth of Venus", is less happy but it has the merit of unfamiliarity. Mr. Litschauer and the orchestra perform all of the works with spirit and imagination. The profusely illustrated notes give the album a festive appearance.

—R. S.

Folk Lullabies

Golden Slumbers: A Selection of Lullabies from Near and Far. (Book-Records, Inc., \$4.95)

★★

This children's "soundbook", handsomely illustrated with reproductions of art of many times and types, contains folk song lullabies performed by Peter Seeger, Elizabeth Knight, Frank Cooke, Jean Ritchie, Ruth Welcome, Juanita Cascone, Robin Roberts, and Wallace House. The album contains 30 pages of text and a 10" LP recording.

—R. S.

Records in Brief

Helen and Karl Ulrich Schnabel are the accomplished piano duetists in a recording of **Schubert's Fantasy in F minor**, Op. 103, and eight of **Erahms's Hungarian Dances**, Nos. 1, 2, 3, 4, 11, 12, 13, and 17 (EPIC LC 3183)★★. The performances are

marred by some very mannered ritardandos and phrasings but offer compensation in their good ensemble and enthusiasm.

Albums of operatic arias sometimes throw into strong relief the interpretative shortcomings of the artists who make them. Not so in the case of Renata Tebaldi, who is deeply moving as well as musically superb in all of the **Operatic Arias for Soprano** (London LL 1255)★★★, which she has recorded. The album contains "Mi chiamano Mimi" and "Dónde lieta usci", from "La Bohème"; "Tu, tu, piccolo iddio", from "Madama Butterfly"; "O patria mia", from "Aida"; "L'ora, o Tirsi" and "Sola, perduta, abbandonata" from "Manon Lescaut"; "Ah, fors'è lui", "Sempre libera", and (with Gianni Poggi) "Addio del passato", from "La Traviata"; and "Piangendo cantando" (the "Willow Song") and "Ave Maria" from "Otello". Accompaniments are provided by the Orchestra of the Accademia di Santa Cecilia of Rome, under Alberto Erede and Francesco Molinari Pradelli.

The refinement and impeccable finish as well as the transcendent virtuosity of Emil Gilels' pianism come to the fore in an album combining five **Scarlati Sonatas** (Longo Nos. 104, 449, 487, 23, and 345) and **Meditner's Sonata No. 3**, in G minor, Op. 22 (Westminster XWN 18180)★★★. Mr. Gilels plays the Scarlati Sonatas in romantic 19th-century style but always with taste and a sense of proper proportion. His performance of the rambling Medtner Sonata makes this rather superficial music sound very exciting.

A largely competent and certainly welcome addition to the **Delius** repertoire is the recording of his **Second Violin Sonata** by Max Rostal, violin, and Colin Horsley, piano, and the **Cello Sonata** by Anthony Pini, cello, and Wilfrid Parry, piano, who also play the **Caprice and Elegy** and the **Serenade from "Hassan"** (Westminster WN 18133)★★★

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